"Thou Shalt Not Write Plays"

THE NEW YORK
DRAMATIC MIRROR

MAY 13, 1916 PRICE TEN CENTS

BEATRIZ MICHELENA
in "The Woman Who Dared"

All the News of the Play World

Sarony, N. Y.

Arnold Daly is again interspersing his heroic filmactivities with vivid characterizations on the stage. Here he is seen as the bored and brilliant Beau Brummel

White, N. Y.

Ben Gunn (Charles Hopkins in "Treasure Island" shows his new friend, Jim Hawkins (Mrs. Hopkins) the way to the stockade where Jim's friends have sought refuge from Long John Silver and the other piratical followers of the late Captain Flint

© Ira L. Hills Studio, N. Y. C.

Alexandria Carlisle gives up the role of the infatuated Ada Ingot in "David Garrick" to appear as the infatuated Katherine Vaucelles in E. H. Sothern's revival of "If I Were King"

White, N. Y.

Fanny Addison Pitt as Lady Hunstanton in "A Woman of No Importance" entertains her guests in the garden. From left to right: Ottola Nesmith, George Le Guere, Fanny Addison Pitt, Lionel Pape, Alice Lindahl, Holbrook Blinn as Lord Illingworth and Annie Hughes as Mrs. Allonby

ALONG THE THEATRICAL HIGHWAY

THE NEW YORK DRAMATIC MIRROR

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"THOU SHALT NOT WRITE PLAYS"

By WILLIAM J. PERLMAN

IF I had my way, I would add one more commandment to the Decalogue, to wit: "Thou shalt not write plays."

In my estimation no greater humanitarian edict could be promulgated. For the man who writes plays is not only a nuisance to the managers, a pest to the friends whom he constantly molests with his readings, and a general public anathema, but he is his own enemy in so far as this obsession not infrequently leads him to bankruptcy. And he is the greatest sinner who sins against himself.

Playwriting is a temptation few can withstand, and they are exceptional who do not indulge in it. Frank Norris put it very aptly when he said that there are only about one hundred thousand people in the United States who do not write plays, novels or short stories, and these are the physically unable —the armless.

And why not? To write a play is a comparatively simple task. It is not like bridge building or bricklaying, or making a garment or a pair of boots, where in each instance the engineer, bricklayer, tailor or shoemaker must needs have a thorough training before he is entrusted with a commission in his particular field. Playwriting makes no such demands upon its purveyors. A perusal of a book on technique, and the art is mastered. And if one is desirous of interspersing one's dialogue with brilliant lines, it is a simple matter to dig up some of Wycherly's, Congreve's or Farquhar's old, forgotten plays, and appropriate the very best sayings. Nor is it unethical to do so. Shakespeare was a plagiarist of the most flagrant type; so was Moliere, Ben Jonson, Sheridan; so was every other playwright of repute.

Playwriting difficult? Absurd. Anybody can do it, even G. B. S. And most people follow the line of least resistance. It is easy to move with the crowd, but it takes a strong man to move against it. "He is the strongest," says Dr. Stockman, "who stands alone." And he who goes through life without being tempted to wield the pen must possess an overmastering volition. I take off my hat to him.

I know I am bucking the tide of popular opinion when I counsel people to abstain from playwriting. The accusation will no doubt be made that I seek to have others withdraw from the field for ulterior motives, so as to eliminate competition and enhance the chances of getting my own plays accepted. Let me hasten therefore to assure my contemporaries that this is not so. In the first place I am done with writing plays. Hereafter I shall devote my time to the criticism of others' plays! Every critic is a disappointed playwright, and I am disappointed enough to be that. I am aching to get back at the managers for their steadfast refusal to discover me.

The purpose of this treatise is to frame certain regulations, which, if adhered to, would, in my opinion, help people not to write plays, and consequently save them from a life of damnation. Oceans of tears have been shed over rejected manuscripts! Millions of homes have been ruined by it! An infinite number of young lives have been destroyed by it. Enough of the useless sacrifice! I will tell you how to stop writing plays.

All theories, whether they be mathematical, ethical or evolutional, have been deduced from past experiences. Most of the laws on our statute books are the customs that have been found advantageous to the greatest number in bygone ages. Nearly all scientific formulas are the result of co-ordinated practical experiments. Each generation in turn categorically recognizes the truths arrived at by the preceding generation. In the words of the poet, "Art is long and time is fleeting," and progress would have been very slow indeed if man had failed to profit by the experiences of his progenitors.

The observations I am about to make are also founded on facts, and should therefore serve as a warning. Many a man who has lost his bearings and gone astray can orient himself again if he is not afraid of being disillusioned.

Embryo, or would-be, playwrights should bear in mind the following cold-blooded, cruel, plain everyday observations:

Playwriting is not the easiest road to fame and immortality. Innumerable contemporaries of Shakespeare, Moliere, Lope de Vega, Sheridan and Ibsen, were forgotten as soon as the earth covered them up. And a modern man of letters boldly states that even dramatists of the caliber of "Pinero and Sudermann will be completely forgotten a hundred years hence."

If it is fortune you seek, then let me tell you there are a thousand and one less hazardous and more remunerative ways of acquiring it. If the total earnings of all the successful playwrights for any one year were divided equally among all those who write plays, an individual share would amount to something like thirty-one and a half cents—not enough for a square meal. If, on the other hand, the total yearly expenditures for the preparation of plays was evenly distributed among the drama's aspirants, an individual share would come to about fifteen dollars. Evidently one can save money by not writing plays.

If there is one Elmer Reizenstein who hits the bull's-eye on first trial, the hordes are numberless who miss the mark time after time, and who will probably never come within range. The unknown author's chances of putting a play across are about one in a million. A person with any sense of proportion will certainly not waste his time on so infinitesimal a chance. Unfortunately very few writers have a conception of figures.

To succeed in playwriting one must needs be endowed with a rare combination of rare attributes: perseverance, keen perception, a sense of what is dramatic, and the power to transfer one's thoughts to paper. Some few perhaps are gifted with one or another of these traits, but he is the marvelous exception, the one out of the million who combines all the qualities indispensable to success.

Do not look to your literary friends for a fair estimate of your abilities. They will always encourage you. Why should they not show their magnanimity when it costs them nothing? I counsel you literary aspirants to turn to your enemies for criticism. The advice of your enemies, if taken, will in the long run prove beneficial.

Do not run away with the idea that you have anything new to say. If you look far enough and deep enough you will find that what you want to say has already been said much better by abler men.

And above all, bear in mind that there are other ways of making an honest living, besides writing plays, that are also equally respectable.

THE IMMORTAL BOY

By LOUIS UNTERMEYER

YOU may be right, I do not doubt you are:
He may have been the Shakspeare of your thought,
The tragic fool laughing through all his plays,
The brilliant shadow singing in the dark.
But still he sang! And more than that, he laughed. . . .
He put negation to the test of faith,
And pessimism to a major key.
You may be right — and yet I feel somehow,
Beneath the bitterness and rolling scorn,
The writer rather than the man, the word-musician
Falling in love with his rich oratory,
Dwelling on the sonorous "Life's a tale
Told by an idiot, full of sound and fury,
Signifying nothing." . . .
I'd sooner think
Of something commoner and closer to his soil,
Not of the broken, disillusioned man
Who crawled back to his large, cold house at Stratford,
But rather of the big-eyed, laughing lad,
The loafer, jack-o'-dreams, the ne'er-do-well:
The bad boy of the village, spending half his time
In planning mischief and the other half
In planning rhymes. I like to picture him
Poaching at nightfall in the friendly woods,
His slender body slipping among the trees
Nimbler than moonlight. An adventurer
A country poet and a fool for women,
Then as he never ceased to be. A lover
With all the ardor of eighteen and June;
Married the same December against his will
A father in his teens; a child with children,
Leaving the household's dull perplexities,
Ann with her dishes, babies with their frets,
To find Puck in Sir Thomas Lucy's park.
Then,—accusations, capture and arrest,
And all his laughter turned to swift defiance
I like to see him, scornful of the law,
Smiling at oaths or charges, with his mind
On doggerel that was to plague them all.
Then, boy-like, finding life so great a coil,
And his home-town too small to harbor him
And what he thought were enemies, he left;
Left his dear roisterers, children, wife and all
And ran away, careless, wondering, blithe
To London and to immortality.

You say the sage and analyst of men
Came to regard his end in nothingness,
Was not the long adventure of his life
Something that had its roots in buoyance? . Well,
You keep your bard, the immortal boy for me.

MADAME CRITIC

SINCE my article of last week, in which I expressed the opinion that it would be a splendid thing if future generations might be made as familiar with Shakespeare and the other great dramatists as the public is to-day with motion pictures, a movement has been started which will further some such idea. More than this, the promoters of the plan expect to give native acting talent an opportunity for encouragement. We scarcely expected so immediate an influence by the celebration of the Shakespearean Tercentenary, but it looks as if the men who are suggesting a permanent organization for the dramatic uplift are very much in earnest. Miracles will happen, you know. But it does seem strange that after all the hue and cry over the "What ails the drama?" question, with the "it's good enough for me" response generally given, that all of a sudden we should be aroused to a recognition that the most elevated form of drama may be made sufficiently entertaining as well as instructive to be worth cherishing. Is it possible that eventually we shall arrive at the stage of being able to speak of our culture without reference to our dollars? That would be something worth striving for.

It is easy enough to acquire old castles and old names with new dollars, but it isn't everyone who is possessed of a sufficient number of dollars, so we shall have to leave the old castles and the old names to those who can afford them. But when it comes to national refinement, elasticity of mind, culture, such treasures may be placed within reach of the poorest, and it is the duty of the more fortunate to share them with their humbler brothers and sisters.

I think the suggestion of a playhouse for Shakespeare the best one we have had in ages. Only let us not have the works of Shakespeare alone, but of other great dramatists. It will not be long before the results achieved by the much needed uplift will be apparent. When playwrights become convinced that the public may be offered dialogue beautifully expressed and conveying original thought, instead of the mere chatter of any person who can talk and therefore must express himself by words, then the real effect of the new movement will be felt.

What do we gain from the average play of to-day? Nothing beyond a sensational situation or so, and such scenes have been exhausted. How are the future plays to surprise us? Hasn't every surprise ever manufactured been employed during the past few seasons when the surprise was the expected? With so many theaters continually calling for more plays, what will be the future of the stage? That incessant appeal for "something new" is a fevered state of mind which has reached its highest degree and can go no higher without fatal results. Let us lower the temperature of the patient by something beneficial, something which will bring about a normal condition. In this proposed permanent theater in which scholars, artists and the thinkers will be the organizers, with the almighty dollar and society merely in the background, there seems to be a chance for real good. Make the Shakespeare movement one for the people, those who wish to learn and learn and learn, not for people who maintain libraries for the sake of the antiquity of volumes displayed, or because of their bindings, curious print or an inscription made by some famous hand gone back to earth, lo! these hundreds of years.

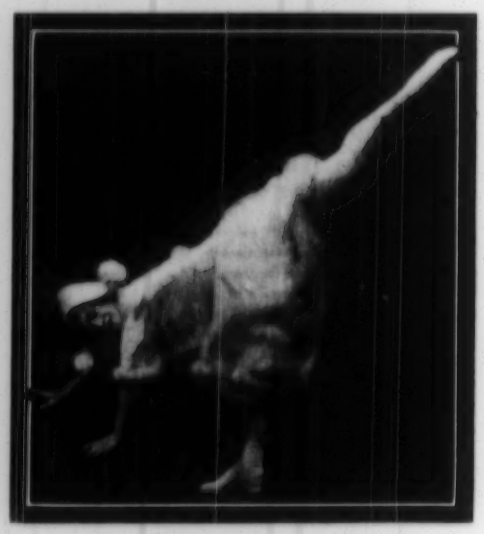
* * * *

When the Century was referred to as the Millionaires' Theater it didn't have a chance as a permanent institution, because there were not enough millionaires to fill the theater. They were ready with money and social patronage, but it remain d for the general public to occupy the seats at every performance and to make the place a success. The public left it to the millonaires. It really didn't like to intrude, especially since limousines and full evening dress weren't always convenient.

It is interesting that "The Tempest" at the former Millionaires' Theater, "The Merry Wives of Windsor" at the Criterion, right on Broadway, and that jolly "Henry VIII" at the New Amsterdam should have made Shakespeare popular at last. In time we may enjoy the unique experience of being able to lift our eyebrows should anyone remark that he "never did like Shakespeare," just as the public can now marvel at the person silly enough to confess that he can't appreciate Wagner and frankly prefers "popular music." I hate to say it, but I believe that no city in the United States has ever possessed the aversion to Shakespeare as that rampant for so long in New York. For this reason we shall probably be the most ardent converts, once the pace is set. We have had some magnificent productions of the greatest Shakespearean plays during the past few years, productions on which fortunes of money and thought were expended to no avail. Public curiosity as to the stage settings having been satisfied, empty houses were the report for the closing days.

Only two years ago William Faversham gave us the most beautiful "Julius Cæsar" and "Othello," with other Shakespearean plays still to come. He brought to New York the best actors to be secured. I have never seen a more beautiful performance than R. D. McLean's Brutus. His Othello, too, was a magnificent interpretation. Mr. Faversham as Marc Antony and Iago did the best work of his career, yet the public was apathetic.

By the way, why is it that Mr. R. D. McLean has not figured in this Shakespearean festival? There is an American actor of education, breeding and fortune. He represents the highest in our art, and loves his Shakespeare as his life; yet I have not noted his name in the recent productions. He would be a magnificent type to place at the head of the Shakespearean theater company. By all means, let us have Mr. McLean with us. Boston critics acclaim his Shylock as the greatest since—well, I've forgotten who, but it doesn't matter—some truly great



White, N. Y.

CHARLOTTE,
Who Has Brought the Charm of the Alps to Broadway as the Premiere of the Skating Ballet at the Hippodrome.

one, and the Boston judgment must be listened to. I have a great respect for Boston's likes. You can't sweep the Hub off its feet by the trick of a glance or a new way of knocking a man down.

I sincerely hope that the men who are backing the permanent Shakespearean movement will not forget the ten-cent patrons. Well-filled galleries are encouraging to the players, even if they do not contribute largely to the box-office.

* * * *

"Come to Bohemia"—to journey a long, long way from Avon and New York—proved to be another of those musical affairs where velvet jackets and flowing ties supplied the Bohemia. I wish to goodness somebody would give us a real treat by taking us to a real Bohemia. A man I know says it would be so simple to get all the genuine atmosphere one could wish by going down to Greenwich Village. He suggests that Mr. George Cohan would find unlimited inspiration there for an up-to-date Bohemian concoction which would set at rest forever our romantic notions of velvet jackets, flowing ties and a Trilby cut of hair. I think we might as well have a modern version of artist land. The old one is worn quite threadbare. There was some pleasing music in "Come to Bohemia," but nothing you would care to remember and nothing that was not reminiscent of something you have heard before. Natalie Alt sang very sweetly with good method. She has a patent on her own particular fashion of inspiring enthusiastic applause on her exits by means of a combination of baby stare and an enchanting smile. While she sings her last note you find yourself hypnotized into watching her eyes and mouth.

"Do you know who made the hit of the show?" inquired Broadway's oracle, Kelcey Allen.

"No. Who?" I asked.

"The canary bird," he replied.

Really, credit must be given that wonderful little singer, who throughout the entire first act sang away as if he were perched on the bough of a tree in the Hartz Mountains instead of being in a cage in an interior of Bohemia. There is a dancing team of Ada May Weeks and Fred J. Nice which made us sit up and take notice as being different from predecessors. It is so difficult to find something new in dancing, but it seems that it can be done. Miss Weeks is really astonishing in her acrobatic talent. She is young, pretty, and doesn't seem to have a bone in her graceful body. The audience was quick to appreciate her ability. She is ably assisted by her partner, Mr. Nice.

* * * *

Someone was telling Tim Murphy how vividly his splendid characterization of Congressman Brander in "The Texas Steer" lingered in memory, when the actor said: "It's funny how many people remember Brander, although I played him so many years ago. The play was a great success. It was full of human nature and I think that was what got to people. Of all the compliments paid me about 'The Texas Steer,' there was one I shall never forget. Some years after the play was shelved a man whom I had just met said: 'Mr. Murphy, I have always wanted to thank you for having saved my life.'

"I looked at him in astonishment, for I had never laid eyes on him before.

"'I know what you are about to say,' he went on, 'that you don't know me. That is true, but I wouldn't be alive to-day if it had not been for you.'

"Then he explained that one evening after a series of misfortunes—two deaths in his family, the loss of his position and the Lord only knows what—he had determined to commit suicide and was on his way to throw himself into the river when he chanced to meet a friend. His friend persuaded him to go with him to see 'A Texas Steer.' He went, with the determination to drown himself after the theater.

"Suddenly he heard himself laughing heartily at something I had said. It was the first time he had laughed in weeks and it gave him fresh courage.

"'I decided then and there, Mr. Murphy,' he said, 'that for any man who has one laugh left in him, it's too early to die.'"

MARIE B. SCHRADER.

SHAKESPEARE'S SOLILOQUY

(As it might have been had he been confronted by the problem that puzzles the modern playwright.)

To film or not to film; that is the question;
Whether 'tis nobler for a man to suffer
The shrieks and rantings of outrageous actors,
Than freeze their voices in a moving picture,
And, by congealing, end them? To screen, to film,
And by that film to say we end
The whining Lears, the mewling Romeos,
And raving Hamlets; 'tis a consummation
Devoutly to be wished. To screen, to film.
But in this picture game what Fairbanks flops,
What Charlie Chaplin walks may be worked in
Must give us pause. There's the respect
That puts the puzzled playwright up a tree,
Or who would bear a melancholy Jacques
Who piped the Seven Ages in E flat?
A leather lung-ed Brutus, or a Moor
Whose roarings could be heard in Quogue, L. I.?
Or Richard, bleating like a frightened sheep,
When he might silence all the noisy lot
By writing pictures? Who'd these worries bear,
To writhe and cower at his spoken lines
But that the fear of something worse than noise,
Some hideous slapstick-somersaulting Portia,
Or comedy Macbeth, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus progress doth make cowards of us all,
And thus our zeal to make our dramas better
Is sicklied o'er with the pale cast of doubt,
And enterprises we were crazy to engage in
In this respect seem hazardous to try.
I'll stick to old style action!

—JAMES J. MONTAUGUE in New York *American*.

TO MISS DORIS KEANE IN "ROMANCE"

(Lyric Theater, London, Feb., 1916.)

And so we found you—through the darkened streets
Where men were calling out the news of war,
Through prologue faintly lit with shallow love,
Through the dim life that we had known before.
Your genius blazed above a world grown pale
By contrast with the wonder of your art;
All in your presence was pretence save you,
The audience puppets playing a dull part.
You only were alive and giving life
Through passion and through love tempestuous;
You have brought breath where all was dead before,
You have become a part of each of us.
What have you done to change me through and through?
You are Romance, and I have drunk of you.

—MISS F. FOSTER, Southwold, Suffolk, England.

Personal

BENSON.—Knighthood was conferred upon F. R. Benson, the well-known Shakespearean actor-manager, by King George at the tercentenary Shakespeare performance held on May 2 in the Drury Lane Theater, London. Mr. Benson played a Shakespearean season in America in the season of 1913-14, opening at His Majesty's Theater, Montreal, Oct. 6, 1913, in "Much Ado About Nothing."

CLEMENS.—LeRoy Clemens, an American actor, who has been appearing in "Quinney's" on tour, has enlisted in the Sportsmen's Battalion in Canada for overseas service. He enlisted in March while "Quinney's" was playing in Montreal, but with the provision that he be allowed to finish the road tour, which closed April 29 in Baltimore. The Sportsmen's Battalion is made up of former athletes, Mr. Clemens qualifying for membership in its ranks by his activity in athletics while at Rock Ridge, Mass., Hall School.

CARVER.—Charles Carver's dramatization of Gilson Willett's recent novel, "The First Law," was presented for the first time on any stage at the Hyperion Theater, New Haven, on Monday evening, May 8. It is an up-to-date melodrama. Several New York producers attended the performance. This is the second play from the same author's pen to be produced this Spring. In the cast were Irene Summerley, Bella Cairnes, Bernard Thornton, Carl R. Jackson, Charles Carver, Durwald Primrose, John Dilson, J. H. Broderick, Henry Oehler, Harry Bewley and the other members of the resident organization.

Victor Georg, CMicago.
ANN MURDOCK,
In a Comedy Called "Suki." She Will Open the Lyceum Theater's Fall Season.

NESMITH.—Miss Ottola Nesmith is making new friends by her admirable acting of the part of Helen Worsley, the American girl of puritanic leanings, in the fine revival which Margaret Anglin is making of Oscar Wilde's comedy, "A Woman of No Importance." We have watched Miss Nesmith's career with interest and are always rejoiced with an opportunity to chronicle her success. Her work is always characterized by refinement as well as intelligence, and she well fits in with the drawing room atmosphere of the Wilde satire on English society, for she is a lady by birth and breeding. Her father is Captain Otto Nesmith, U. S. A., retired, and her mother was formerly a well-known player with Augustin Daly.

PITOU.—Augustus Pitou, Jr., has resigned as manager of the Illinois Theater in Chicago, and will devote his attentions hereafter to managing stars and making productions. Among the players he will direct next season is Fiske O'Hara, who will be seen in a new Irish comedy.

RELPH.—George Relph, the young English actor, who has been appearing in American productions for several years, will return to London in July to join the British army. Mr. Relph was last seen in New York as Romeo in the David Chanler production of "Romeo and Juliet" at the Forty-fourth Street Theater last Fall. He will be remembered as the Nubian swordsman in "Kismet." Lately he has been appearing in motion pictures.

RING.—Blanche Ring has leased her California home, "Villa Bianca," at Hollywood, near Los Angeles, to Geraldine Farrar, who will occupy it this Summer, while again acting for the motion pictures. Miss Ring will spend the Summer at "Sunny Gables," her home at Mamaroneck, N. Y.

RUSH.—Peggy Rush, who delighted New York playgoers early in the season as the young heroine in "Quinney's," is now playing the leading feminine role in "The Mayor of Troy," a farce just produced at the Haymarket Theater, London.

ACTORS WERE PIONEERS

Established Order of Elks in a New York Boarding House in 1868

Of all the fraternal organizations which claim attention of the general public, that of the Benevolent and Protective Order of Elks is probably the most decidedly American, and yet it owes its origin to an English actor. In its earlier history, devoted very largely to exemplification of convivial life, it happens that its founder was the son of an Episcopal clergyman. This was Charles Algernon Sidney Vivian, who came to this country from England in 1867. The commonly accepted birthday of the Order of Elks is Feb. 16, 1868.

MISS OTTOLA NESMITH
Playing an Important Role in "A Woman of No Importance," with Margaret Anglin.

Early history of the Order of Elks is a bit confused and even contradictory, owing to the scarcity of records and to the different views taken by some persons who have been prominent in the organization, declares a writer in the *Ohio State Journal*. In the early history of the Elks there were two more or less distinct factions and each tried to make it appear in the records that it was the dominant interest.

There can be no doubt, however, that the immediate predecessor of the Order of Elks was a social gathering of theatrical folk which rejoiced in the title of "Jolly Corks." Early records of the Elks abound in reference to conviviality which nowadays are noticeably absent.

Vivian and a few of his associates met at a boarding house in lower New York and it was one of their

MISS HAZELL COX,
Playing with Charm the Part of the Flirtatious Widow in "The Blue Paradise."

admitted purposes to evade the very stringent excise laws then in force in New York City.

Before leaving England, Vivian had been under the influence of Charles Dickens, the noted novelist, who was very fond of the stage. In some public lectures on the theater, Dickens used the expression concerning theatrical folks, of "benevolent and provident." The word "provident," since changed to "protective" and so prominent in the whole ritual of the order, is said to owe its origin through this chain of circumstances to Charles Dickens.

Vivian's little gathering grew with wonderful rapidity, and it was frequently necessary to change the quarters to take care of the steadily increasing membership. In a very brief time the initiation fee advanced from 50 cents to $5. Beginning with a party of 10, the membership grew to 58 in short order. About that time it was decided to place the organization on a more permanent basis and to change its name, although none of the published records give any particular reason for advocating a change of name, since "Jolly Corks" at that time seems to have exactly expressed the purposes and activities of those who were gathered together.

When the matter of a name came up, Vivian and some others were strongly in favor of the term "Buffaloes," which was the name of a large and flourishing order in England. To this there was considerable objection and the selection of a name was left to a committee of five. At that time Barnum's old museum was one of the important features of New York and the committee visited it in the hope of coming upon a suggestion. They were favorably struck by the appearance of a fine elk's head, which occupied an important place in the museum. In consulting Goldsmith's "Animated Nature," and Buffin's "Natural History," they found the elk described as "fleet of foot and timorous of doing wrong; avoiding all combat except in fighting for the female and in defense of the young, helpless and weak." This seems to have been a clinching argument with the committee and on Feb. 16, 1868, the name was formally adopted and the lodge organized. Even this day is not free from dispute, as some authorities set up Feb. 10 as the rightful origin of the order, but this is explained by others as a discrepancy in their printed account, as Feb. 10 in 1868 fell on Monday and all the meetings of the order were held on Sunday and subsequent documents give Feb. 16 as the beginning of the New York lodge of Elks.

F. Brunel, N. Y.
JAMES H. MORRISON,
Who Varies His Appearances as the Flirting Hotel Clerk in "Our Mrs. McChesney" with Composing Commendable Music. His Latest Work is the "McChesney Waltzes" Dedicated to Ethel Barrymore, and Now an Entre Act Feature of "Our Mrs. McChesney."

The constitution, laws and regulations adopted at that time are essentially the Elk's jurisprudence of to-day. Mr. Vivian was elected the head of the lodge, with the title, "right honorable primo," a title which continued in vogue until the ritual was rewritten in 1883. From its founding till 1871 the New York lodge was all there was to the order and its membership was almost entirely made up of theatrical folks. In 1870 Philadelphia made application to the New York lodge for instruction and authority to form a branch organization. In order to provide for this it became necessary to constitute a grand lodge, and to enact general laws for the guidance and control of other lodges, and this was made possible by formal incorporation under the laws of New York, March 10, 1871. The New York grand lodge issued charter No. 1 to the New York organization and charter No. 2 to Philadelphia. San Francisco has the third charter, Chicago No. 4, and Cincinnati No. 5. The growth of the order at first was slow. In 1889 only 100 charters had been issued and there was a membership of 10,000. At the present time there are 1400 lodges, with an approximate enrollment of 500,000.

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DOG IN THE MANGER

The United Press brings a story from London under date of April 1—the delay being caused by its transmission by mail—that the player fraternity of the British capital is up in arms over "the American invasion."

"British actor folk," we are told, "will resist an American theatrical invasion made possible by English actors being called to the colors. The Variety Artists' Federation made this decision to-day."

The movement is more widespread than may appear on the surface. Although primarily directed against vaudeville performers, it is expected to include a campaign against all American actors.

The immediate cause of this combination against American professionals is the war. The British recruiting agent is no respecter of persons, and has been laying violent hands on the "slackers," who were led to believe that their art was of more importance to the King than their presence in the trenches. Few have been successful in convincing the tribunals, we are told, "that the stage is more important than the battle field and training camp."

As a result many actors who have booked their performances for long periods in advance are being forced to break their contracts. The vacancies thus created must be filled and will be filled by men and women from neutral countries, "particularly Americans," and it is against the latter, principally, that the movement is directed.

The Performer, the official organ of the Variety Artists' Federation, claiming that a serious injustice is being done to the rank and file of English players, "urges all British theatrical syndicates, combinations and companies to frustrate the American invasion," and to reserve the British stage to what talent will remain after the tribunals have gone through the ranks with a fine tooth comb. The Federation, we are further informed, "is keeping a watchful eye on the situation. It has no objection to the American performers who have been in this country for some time, but it will prevent any great American invasion."

This is plain talk that will not be misunderstood and probably will not be relished by a great many American artists who do not look upon the world as a closed oyster. There has been for some time a feeling among American players that the division has been better than "fifty and fifty" in favor of our English cousins. There is now, as there has been for some time, a host of English actors in the United States whose treatment leaves them no legitimate ground for complaint.

Many of them have usurped the places of Americans, and if statistics were to be consulted it would be found that there is hardly a company organized that does not contain two or more Englishmen, while there are any number of companies composed entirely of men and women who hail from Great Britain.

There have been mutterings of discontent, it is true, among those who have been put at a disadvantage by this condition, but there has been no attempt to organize a movement designed to discriminate against artists who have come here to better their circumstances. No theatrical news organ such as *The Performer*, has talked of "urging American theatrical syndicates, combinations and companies to frustrate the English invasion."

It comes with ill grace from a representative British theatrical journal to promote agitation intended to injure American artists who may be called upon to fill an existing gap created by the misfortunes of war.

SHAKESPEARE, AFTER ALL

Judge Richard S. Tuthill, of the Chicago Circuit Court, has overruled his own decision in the case in which he recently declared that Shakespeare was an impostor and that Lord Bacon wrote the Shakespearean dramas. Thus Chicago relinquishes its claim to eternal fame, Judge Tuthill relapses into judicial obscurity, and Shakespeare continues a while longer to bear the honors he came so near losing to Lord Bacon. Things will run on in the old groove, and it will not be necessary for John E. Kellerd to risk being cited for contempt of court for not advertising "Hamlet by Lord Bacon" when next he visits Chicago. The Shakespeare Tercentenary may now proceed unhindered.

BOOK NOTES

"A Handbook of American Pageantry" is the caption of a book issued by the Davol Publishing Company, Taunton, Mass. The present is the second edition. It ought to be on the table of every American. The spirit of pageantry came to us so recently that it is within the memory of the youngest of the present generation that is old enough to think intelligently. It was remarkable in its growth and spread. It was a school which never wearied. It is a pity that it has fallen into a degree of decadence on account of conditions created by the European war and some of our own affairs along the Mexican border. But it will come back. All the more reason why this volume should be studied. It contains in a most attractive way photographs of the principal pageants produced in this country. It contains, also, chapters on the various phases of pageantry. These chapters are most helpful to the reader, and to the communities which contemplate producing pageantry the information is essential. The volume is unique in shape and arrangement. The events are from every section of the country. The pictures are historically correct and many of them are artistic.

"Punishment," a play in four acts by Louise Burleigh and Edward Hale Bierstadt, with an introduction by Thomas Mott Osborne, is the title of a volume from the press of Henry Holt and Company New York. Of interest, chiefly, to the cult that is opposed to prison reform under the old system, and which believes that reformation is not based upon punishment as legalized by the fathers. The plot opens the door of hope to the convict. Here and there are some gleams of humor. It is a play to read; we doubt if it will ever be staged, and if it is, it all depends on how, and by whom. That is true of most any sort of play. It will interest the class that has made a study of prison reform, and just how large that class is, numerically, it will take time to decide.

The chief character of "Punishment" is the warden of the prison—somewhere. He finds himself in danger of being crushed between the convicts and the politicians who seek to control the prison—an old story, revamped by recent events in connection with Sing Sing. How the warden works out the question, and what it brings about, is the plot.

WHO KNOWS SHIRLEY BRAITHWAITE

Editor Dramatic Mirror:

Sir.—An old actor in England, Mr. J. W. Braithwaite, is rather anxious about his son, Mr. Shirley Braithwaite, who is supposed to be in America, but who has not been heard of for five years. I have been asked to make inquiries, and if any of your readers could give me any information bearing on the matter, I should be very much obliged.

Yours very truly,
St. Clair Bayfield,
466 Grand Street, New York.

May 4.

NOT IN VAUDEVILLE

Editor Dramatic Mirror:

Sir.—May I ask the courtesy of correcting a statement made in a recent issue of your valuable paper to the effect that I was about to produce a sketch in vaudeville? *I have no such intention* and the announcement of that fact will be sufficient reply to the many inquiries from players, authors and scene painters. Thanking you in advance for the favor, I am,

Very truly yours,
Beverly Sitgreaves.

New York, May 4.

MARRIED

Mr. William Wandas, of St. Louis, Mo., and Miss Flo Beatty, of Seattle, Wash., both members of "The Night Clerk" company, were married in Altoona, Pa., during the company's engagement at the Orpheum, by Rev. F. Dean Miller, at the First Presbyterian Church, April 25.

Miss Pearl E. Fainear and Paul E. Johnson, of "The Honeymoon Girls" company, were married on the stage of the New Virginia Theater, Harrisonburg, Va., April 26, by Rev. H. S. Osburn, rector of the Emmanual parish. The wedding was witnessed by the audience, 1,300 people, at the close of the play. The bride is a Chicago girl, the groom's home is in Minneapolis.

Lilla Campbell, who is playing in "A Pair of Silk Stockings" in Philadelphia, was married in that city on April 30 to Arthur Eldred, who was with George Arliss in "Disraeli" for three years, and recently with Grace George at the Playhouse.

At St. Joseph's Roman Catholic Church the entire strength of the Homan's Musical Revue company attended mass Saturday, May 6. Mr. Frank Hughes of Hartford, musical director of the company, and Miss Eva Taylor, of Providence, R. I., were married during the mass by Rev. Philip J. Mooney. Best man was Fred Angus, and Miss Clara Elgin was bridesmaid. A wedding breakfast was served to the entire company after the ceremony. The trip to the church was made in Bob Jewett's automobile, gayly decorated with white streamers and bells.

DIED

Richards.—George Richards, well known as a comedian in the farces of Charles Hoyt, died on May 2 of heart disease. He was sixty-two years old. Mr. Richards took prominent parts in "Peggy from Paris," "Cape Cod Folks," "A Temperance Town," and "Easy Money." Lately he had been appearing in motion pictures.

De Coppet.—Edward J. De Coppet, founder of the Flonzaley Quartette and head of the banking firm of De Coppet and Doremus, died April 30.

McAleer.—Joseph F. McAleer, well known in theatrical circles, died from heart disease on May 2, at his home, 1501 Bushwick Avenue, Brooklyn, aged thirty-one years. He was a brother of John G. McAleer, treasurer of the Gayety Theater in Brooklyn and of Frank E., manager of "The Maids of America" company.

Mower.—Fred Mower, a veteran actor, died May 3, at the home of his brother, Frank H. Mower, in Swampscott, Mass. For forty years Mr. Mower traveled all over this country and Canada. In 1883 he married Lucia Page, a member of his company, and for twenty years they played together. He retired from the stage six years ago. Mrs. Mower died in 1912.

Perkins.—Richard J. Perkins, a musician who played with the Fox and Ward Minstrels and later with Buffalo Bill's Wild West, died on May 5, at the home of his sister, Mrs. James Johnson, in Paterson, N. J., in his fifty-third year.

Moore.—John A. Moore, who took the leading part in the original "Man of the Hour" company, died in Troy, N. Y., Sunday night, May 7, aged forty-two years.

EDITOR'S LETTER BOX

(Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in The Mirror's letter-list or forwarded to their private addresses if on file in The Mirror's office. Questions regarding private life of players will be ignored. No questions answered by mail.)

Inquirer.—Marie Prescott died Aug. 28, 1893.

B. B., New York.—Consult the advertising columns of The Mirror.

"Hortense," Minneapolis.—No, Anna Held has not reached the age you mentioned.

V. H. G., Cambridge, Mass.—We are sorry not to be able to give you the whereabouts of Morton Adkins. We have no record of him.

Dr. J. H. P., Pittsburgh.—You probably refer to "Who's Who in the Theater," compiled and edited by John Parker and published by Isaac Pitman and Sons, Ltd., London.

Sara Zilver, New York.—Donald Brian achieved his first real success on Broadway in "The Merry Widow." (2) Julia Sanderson appeared in "Fantana" in 1904. (3) We cannot tell you the name of the dancer you refer to.

B. H. F., New York.—"The Affairs of Anatol" was produced in New York City at the Little Theater on Oct. 14, 1912, with the following cast: John Barrymore, Oswald Yorke, Marguerite Clarke, Gail Kane, Doris Keane, Katherine Emmet, and Isabelle Lee.

R. S. Q., New York.—Franklin Pangborn was David Copperfield in the play of that name, produced by Mildred Holland. (2) Write to Selwyn and Company, New York, for information concerning "Twin Beds" company. (3) We have no biographies of either Paula Shay or Frederick Mead.

David Paul, Syracuse, N. Y.—The first editon of the Ziegfeld Follies was given in 1907. Some of the authors of the Follies books are George V. Hobart, Rennold Wolf, and Channing Pollock. We do not recall a submarine scene in any of the Follies other than in the 1915 production.

"Interested," Gloucester, N. J.—(1) Pedro de Cordoba is not appearing in any productions at present. (2) We cannot answer your question regarding Charlotte Walker. (3) Beginners should apply direct to producing managers. Yes, inexperienced persons are sometimes given opportunities. (4) Frequently work may be obtained by consulting reliable agencies.

U. S., Eugene, Oreg.—The revision of a copyrighted play does not vitiate the copyright. Minor alterations do not affect the copyright, and this embraces considerable latitude. (2) In a musical work the copyright protects the book and lyrics. The score or music should be separately copyrighted, though any one stealing the music composed to the lyrics and words of a copyrighted libretto would probably have a hard time to defend his claim, if he made any. The copyright should be applied for as a dramatic-musical work.

GOSSIP

Edith Wynne Matthison, who has concluded her engagement with Sir Herbert Tree as Katherine of Aragon in "Henry VIII," will give a series of Shakespearean readings in colleges. She will be heard at Princeton and Vassar the latter part of May.

Fanny Brice and Helen Barnes have been engaged for the 1916 version of the Ziegfeld Follies.

Bernard Thornton, who has been playing the Young Millionaire in "It Pays to Advertise" since the Cohan Theater engagement, has been specially engaged to create a leading role in Charles Carver's new play, "The First Law," which is being tried out this week at the Poli Hyperion Stock Theater in New Haven.

Perry J. Kelly, manager of "The Prince of Pilsen" Co., denies a current rumor that Jess Dandy voluntarily withdrew from that company before the termination of the present tour and concluded negotiations with John W. Ransome to play out the remainder of the season. Mr. Kelly claims that Mr. Dandy severed connection with the company by request, and was not aware of the identity of his successor until the change in cast took place. Furthermore Mr. Kelly alleges, notwithstanding reports to the contrary, Mr. Dandy owned no interest whatever in "The Prince of Pilsen" company.

The New York Symphony Orchestra (Damrosch, conductor), under auspices of the Wyoming University, filled the opera house in Laramie, Wyo., April 28.

Bijou Fernandez, assisted by Blanche Yurka, will have charge of the programme committee of the Lambs' Gambol at the Metropolitan Opera House May 18th and 20th.

PLAY SOCIETY FORMED

Its Organizers are Women — A Brieux Drama to be First Production

The New Play Society, an organization composed solely of women, has been formed for the presentation of plays which under ordinary circumstances would not be produced on the commercial stage. The society plans to produce several plays each season. It will specialize in dramas of an educational or sociological nature. The first offering will be Brieux's feminist play, "La Femme Seule," a translation of which by Mrs. George Bernard Shaw will be given under the title "Woman On Her Own" in the ballroom of the Hotel Plaza, May 16, 17 and 18. The second production will be made in the Fall and will be a double bill made up of G. K. Chesterton's "Magic" and "At the Feast of the Leper," a playlet by a new American author.

The Executive Committee of the society is composed of Mrs. Russ Whytal, Haryot Holt Day, Velma Swanston Howard, Mary Holland Kinkead, Dorothy Usher Baxter, Viola Fortescue, and Mary C. Francis. An Advisory Board has for its members Mrs. Fiske, Princess Troubetzkoy, Edith Ellis, Mary Shaw, Jessie Bonstelle, Mrs. J. Christopher Marks, Helen Tyler and others.

SHAKESPEARE THEATER

Otto H. Kahn Begins Movement Toward Establishment of Endowed Playhouse

A movement toward the establishment of an endowed Shakespearean theater has been begun by Otto H. Kahn, in conjunction with the Mayor's Shakespearean Tercentenary Committee, and the New York Shakespeare Committee. The idea of such a theater had its inspiration, it is said, in the hearty response made by the people of New York to the appeal of the tercentenary celebrations.

In control of the theater will be an organization of artists, scholars, educators, authors and others who will endeavor to restore Shakespeare to his proper place on the American stage. It is understood that one of the first steps to be taken will be the establishment of a fund to bring about an "adequate expression of the community spirit of the theater."

TO DRAMATIZE POEM

McLaughlin to Make Riley's "Old Sweetheart of Mine" Into Play

Robert McLaughlin, author of "The Eternal Magdalene," has purchased the dramatic rights to James Whitcomb Riley's poem, "An Old Sweetheart of Mine," from the Bobbs-Merrill Company, of Indianapolis, and will make it into a play. The scenes of the play will be laid near Greenfield, Ind., Mr. Riley's birthplace, and the cast will include "Little Orphan Annie," "The Raggedy Man," "Squire Hawkins," "Doc Sifers" and others. The premiere will take place at English's Opera House, Indianapolis, on Oct. 2.

BERNARD IN NEW PLAY

Comedian to Appear in Musical Comedy Under Dillingham's Direction

Sam Bernard has signed a contract with Charles Dillingham to appear next season in a new musical comedy now being written. Mr. Bernard has not been seen in a Broadway musical production since "The Belle of Bond Street," which was presented at the Shubert Theater two seasons ago. During the present year he has been playing in vaudeville and motion pictures.

ED WYNN IN "PASSING SHOW"

Ed Wynn, late of the "Ziegfeld Follies," has been engaged as principal comedian in "The Passing Show of 1916," which will be presented at the Winter Garden early in June. Others engaged for "The Passing Show" are Laddie Cliff, Florence Moore, and Timberg and Darling.

In leading parts in the "1916 Follies" will be Bert Williams, Carl Randall, Fannie Brice, Georgia O'Ramey, Bird Millman, and Don Barclay.

LEW FIELDS IN NEW PLAY

Contrary to reports, Lew Fields will not revive "The Girl Behind the Counter" this Spring, but will be seen in a new musical play called "Step This Way." It will be produced at Atlantic City on May 22, and later will be brought to New York for a Summer run.

WOODS GETS "PETER PIPER"

A. H. Woods has acquired the rights to "Peter Piper," a new play by George Hazelton, author of "Mistress Nell" and co-author of "The Yellow Jacket." It will be produced in the Fall.

"PETE" CLOSES TOUR

The tour of Hall Caine's play "Pete," in which the author's son, Derwent Hall Caine, was starring, was brought to a close in Toronto on April 29. The company was organized especially for a tour of Canada.

NEW PLAY BY H. S. SHELDON

Negotiations have begun for the production on Broadway of a new play by H. S. Sheldon, entitled "Men." Mr. Sheldon is the author of "The Havoc," in which Henry Miller appeared some years ago.

KREISLER WRITES OPERA

Work by Austrian Violinist to Be Produced Next Season with Eleanor Painter as Probable Choice for Chief Role

An operetta by Fritz Kreisler, the Austrian violinist, is to be produced in New York early next season. Eleanor Painter, who recently appeared in the title role of "The Princess Pat," has been offered the prima donna role and while she has not accepted as yet present indications are that she will feature the production when it is made in the Fall. Among those interested in the projection of the work on Broadway is Elisabeth Marbury, producer of "Very Good Eddie," and "Nobody Home."

The operetta is said to be of a romantic nature. Part of it was written during Mr. Kreisler's service with the Austrian army at the outbreak of the war. He continued to work upon it between his engagements in this country during the past year, completing the manuscript this spring.

Miss Painter recently announced that she would hereafter be seen only in grand opera. However, it is confidently expected that she will consent to appear in the Kreisler operetta since it is the work of a master musician and is said to approach grand opera altitudes in its scoring. She was recently offered a Summer engagement with the Aborn Opera company to sing in such operas as "Madam Butterfly" and "The Tales of Hoffman." Miss Painter made her first big hit in this country in the leading feminine role in "The Lilac Domino," which Andreas Dippel presented in New York in the Fall of 1914. At that time she was fresh from a long and successful engagement as a prominent singer at the Charlottenburg Opera House near Berlin, Germany. During the past season she has been singing "The Princess Pat" both in New York and on tour. Following the end of this engagement she married Louis Graveure, concert singer, in Brooklyn on May 2. She was born in Colorado and first started as a choir singer in Dr. Parkhurst's church, New York.

WARFIELD TO ACT SHYLOCK

To Appear in Repertoire which Will Include "Merchant of Venice," "Music Master," and "Auctioneer"

David Warfield will attain the chief ambition of his life so far as it concerns the stage next season. He will appear as Shylock in a Belasco production of "The Merchant of Venice." The play will form the most important part of a repertoire which will include Mr. Warfield's other success, "The Music Master" and "The Auctioneer." He may also be seen for a number of special performances in "Van Der Decken," Mr. Belasco's play of the Flying Dutchman, in which he has appeared this season throughout the Middle West.

Mr. Warfield's New York season will begin upon the conclusion of the engagement of "The Boomerang" at the Belasco Theater. The comedy will occupy the Belasco throughout the Summer and will be sent on a tour of the principal cities in the Fall. The emphatic success of the play has made it necessary for Mr. Belasco to change his plans time and again this season. He had contemplated a New York season for both Mr. Warfield and Frances Starr but these plans had to be abandoned.

Ever since the days when he enacted Jewish characters in the Weber and Field burlesques, Mr. Warfield has been anxious to play Shylock. After he passed under Mr. Belasco's banner he cherished the ambition, meanwhile broadening his art by varied characterizations. His most successful role from a monetary and artistic standpoint undoubtedly has been that of the Music Master, although his Simon Levi in "The Auctioneer" helped to place him in the front rank of character actors. Other plays in which he appeared were "The Grand Army Man" and "The Return of Peter Grimm." It is an oft-repeated statement along Broadway that Mr. Warfield can bring financial success to any play, no matter how unmeritorious. It is said that "Van Der Decken" cleared over $100,000 on the season in spite of the fact that Mr. Warfield considered his role unsuited to him.

TWO SHUBERT HOUSES

New Theaters in Forty-Fifth Street to Be Completed by October

By October two first-class theaters will be added to New York's already large number. The Shuberts have awarded the contract for the construction of the playhouses. The site for the proposed theaters extends from No. 209 to No. 225 West Forty-fifth Street. It is directly in the rear of the Astor Theater and opposite the Booth. The larger of the new theaters will be in the Italian Renaissance style and will seat 1,200, while the smaller will be of the Louis XIV style and will seat 800. The grounds and buildings will present an investment of $1,500,000.

"MOLLY O" AT THE CORT

John Cort's production of "Molly O," a musical comedy by Harry B. and Robert B. Smith and Carl Woess, will follow Arnold Daly in "Beau Brummel" at the Cort Theater Monday night. The piece recently finished a Chicago engagement. In the cast are Katharine Hancock Galloway, Grace Field, Tom Lewis, John E. Young, Thomas Conkey, Rene Detling, Dan Quinlan, Mabel Josephine Harris, Josie Intropodi, and Donald MacDonald.

GREAT POPULARITY FOR PLAY

The popularity of Cosmo Hamilton's play, "The Blindness of Virtue," continues. The play, which was first seen in London in 1912 and in New York in 1913, is to be produced in Australia and South Africa. It has been translated in French, Italian and Dutch. Companies are still playing it in England and America, and recently a motion picture version of it was produced.

"THE BRAKE" TO BE PRODUCED

"The Brake," a play dealing with the present Mexican situation, written by Norman Trevor, the English actor now appearing in "The Co-Respondent," and Captain Smart, a British army officer, is to be produced next season.

NEW LEAD AT KEITH'S BRONX

Albert S. Vees replaced Walter Richardson as leading man at Keith's Bronx, May 8, in "Woman Against Woman."

"KING OF NOWHERE" CLOSES

Lou-Tellegen will terminate his engagement in "A King of Nowhere" at the Thirty-ninth Street Theater on Saturday night.

NEW COMEDY FOR McINTYRE

Frank McIntyre, who recently closed a long vaudeville tour, will appear next season in a new comedy, under the direction of Charles Dillingham.

LEASE CENTURY THEATER

Dillingham and Ziegfeld to Reopen House in October with New Style of Musical Comedy

The Century Theater is now under the direction of Charles Dillingham and Florenz Ziegfeld, Jr., the lease having been signed last week in the offices of Otto H. Kahn, who acted for the New Theater founders. Messrs. Dillingham and Ziegfeld will take possession of the playhouse in July, and will make their first joint production in October. Negotiations for the deal have been pending for several months. Mr. Dillingham has held an option on the lease of the theater which prevented Albert De Courville, the manager of the London Hippodrome, from obtaining it as his New York producing house.

The style of entertainment to be provided at the Century will be different, it is said, from anything heretofore presented in America. It will be a musical comedy, but of a nature in keeping with the dignity and character of the house. The roof garden will be reconstructed and redecorated and dancing between the acts and after the play will be a feature. Every available part of the building will be utilized to furnish many varieties of entertainment. The restaurant will be on the order of the Pre-Catelan in Paris and there will be clubrooms for men and lounging rooms for women.

J. & N. TAIT TO OPEN OFFICE HERE

J. and N. Tait, the Australian theatrical firm, are planning to widen their activities. As one of the most important steps in this direction they will open an office in New York in the near future. E. J. Tait, formerly general manager for J. C. Williamson, Ltd., has resigned his position with that firm and has joined his brothers. J. and N. Tait are proprietors of the Auditorium in Melbourne, which is said to be the finest concert hall in Australia. The firm is also largely interested in motion pictures, John H. Tait being a director of the Australian Film Company.

"Peg o' My Heart" was recently produced in Sydney under their management, with Sara Allgood, late of the Irish Players, in the role of Peg. The play scored such a success, it is reported, that it has been booked for an indefinite season. J. and N. Tait will also be remembered as the managers of the Australian tours of John McCormack, Harry Lauder, and Madame Clara Butt.

AL H. WILSON IN IRISH PLAY

Al H. Wilson will appear next season in "Where the Shamrock Grows," an Irish song play by Herbert Hall Winslow and Charles Horwitz, under the direction of Sidney R. Ellis. The season will open September 4 in Altoona, Pa.

ON THE RIALTO

London has given Raymond Hitchcock a royal welcome, judging from the reviews of the production of "Mr. Manhattan," in which the American comedian is now appearing at the Prince of Wales's Theater.

The *Pelican* says: "Chiefly—one is almost tempted to write entirely—because Raymond Hitchcock is the mainspring of 'Mr. Manhattan,' the piece is well worth seeing, for the newcomer, who hails from America, where he is a great favorite, has certainly 'made good' at his first go-off in our midst. In his method, Mr. Hitchcock is a curious blending of Joseph Coyne and sundry other well-known players. His manner is quiet and restrained, but none the worse for being that. He is a decided acquisition to the gaiety of Town."

"The production," says the *Stage*, "will owe much of its success to Raymond Hitchcock's most divertingly individual assumption of 'Mr. Manhattan of New York.'"

The *Era* says: "Mr. Hitchcock scored a triumph. His humor is quiet and irresistible, and he had the gift of being able to whisper to the audience so that every word can be heard on the stage. Mr. Hitchcock is an assured success."

"'Omar, the Tentmaker,' Richard Walton Tully's Oriental drama, in which Guy Bates Post has been starring for three seasons, will soon reach its 1,000th performance," writes C. Nick Stark, a member of the company. "Since its premier in Montreal, on December 8, 1913, the enterprise has been idle only eight weeks, which is regarded as something of a record in continuity.

"'Omar' is booked to May 27, Kingston, Ont., being listed as the closing point. The plans of the Tully-Buckland company contemplate a reopening of the same attraction at the Royal Alexandra Theater, Toronto, early in September.

"The Persian tents are in mourning over the death of Majnum, the beautiful Persian cat, which played an important part in the prologue. She contracted an ulcerated mouth, and had to be killed. Majnum made her debut as an actress at the first performance of 'Omar,' and she had never missed a cue or a performance. She traveled nearly 60,000 miles as a trooper, and spurned several offers to join animal acts in vaudeville, preferring the legitimate drama.

"The cat's death followed closely that of Pep, the little fox terrier that was saved from the storm in New Orleans last October and adopted by members of the 'Omar' organization. Pep was buried with great honors in Milwaukee. He had a regular funeral, with music by Maurice Nitka, the violinist of the company, and his grave was covered with floral offerings."

TO REVIVE ADE COMEDY

Jos. Brooks to Present "Father and the Boys," With Crane in His Old Role

Joseph Brooks will revive early next season George Ade's comedy, "Father and the Boys," with William H. Crane in his familiar role. During the Summer Mr. Ade will rewrite several portions of the play. The production will be made in association with the Charles Frohman Company. Heretofore Mr. Brooks has been affiliated with the Shuberts.

Mr. Brooks also announces that he has arranged with Thomas W. Ross and Macklyn Arbuckle to star jointly in a new comedy by George V. Hobart. Jeanne Engels will be seen in the leading feminine role.

TREE TO ACT FALSTAFF

Sir Herbert Tree is planning a revival of "The Merry Wives of Windsor" as the third production of his Shakespearean season at the New Amsterdam Theater. He will enact the role of Falstaff. "The Merry Wives" was included in the original plans for Mr. Tree's repertoire, but James K. Hackett's production of the comedy caused him to change his plans, as he did not wish to appear to compete with an American producer. When, however, the withdrawal of Thomas Wise necessitated the closing of the Criterion engagement, Sir Herbert decided to follow his original plan.

MANAGERS MOVE OFFICES

The offices of Cohan and Harris have been moved from the Fitzgerald Building to the fourth and fifth floors of the Candler Theater Building.

Henry W. Savage's offices have been moved from No. 108 West Forty-fifth Street to the third floor of the Candler Theater Building.

FIRST NIGHTER

"THE MERCHANT OF VENICE"

Drama by William Shakespeare. Produced by Sir Herbert Tree, New Amsterdam Theater, May 8.

Shylock	Herbert Tree
Bassanio	Julian L'Estrange
Antonio	Lyn Harding
Gratiano	Schuyler Ladd
Duke of Venice	Walter Douglas
Prince of Morocco	Claude Beerbohm
Prince of Arragon	George Hayes
Salanio	Craig Ward
Salarino	Gerald Hamer
Salerio	Edward Forbes
Lorenzo	Eric Maxon
Tubal	Henry Herbert
Launcelot Gobbo	Cecil King
Old Gobbo	Douglas Ross
Leonardo	James Smythe
Balthasar	Alfred Shirley
Stephano	George G. Carr
Clerk of the Court	A. E. Smithson
Jessica	Auriol Lee
Nerissa	Nell Compton
Portia	Elsie Ferguson

Sir Herbert Tree changed his bill at the New Amsterdam Theater to "The Merchant of Venice" on Monday evening, and was greeted by a large and warm-hearted first-night audience. In following Cardinal Wolsey with Shylock, the English visitor essays a much more complicated character, deeper if not so subtle, and passionate and plastic if not so rhetorical; and while there is a great deal in his interpretation that is technically interesting, fantastic and alluring, it is an impersonation of the "Jew that Shakespeare drew" which is neither so majestic as Irving's nor so realistic as Novelli's.

He presents the character in a graphic masque, and the first impression created by his imposing figure is one of strong attraction. It is picturesque and well marked in detail, as well as distinctive. His playing in the more subdued scenes is noble and artistically dignified and repressed. A good deal of his by-play and temperamental coloring, however, is obvious and too broadly laid on, and the faults of his impersonation increase with the development of his characterization, so that when the scene is reached in which Shylock returns to his desolate home, instead of arousing our sympathy and pity by the exhibition of restrained grief, he works up into a violent outburst of melodramatic emotions and rants with a vigor that recalls the halcyon days of our own Tom Keene in sundry frenzied moments of his Richard III.

While we point out this fault in our distinguished visitor, it is but fair to say that the trial scene was played with intelligent power, that the performance as a whole has much to commend it, and that the entire production is one directed by artistic judgment and distinguished from many of its predecessors by evidences of lavish expenditure in the direction of picturesque *mise en scene*. The settings are marked by originality and an effective sense of realism, while the acting in the main is good and in one or two instances distinct in merit.

This is notably true of the playing of Miss Elsie Ferguson in the role of Portia. Those who awaited her first essay as a Shakespearean actress with more or less misgiving were happily reassured by the complete confidence of her efforts and equally gratified by the essential spirit of poetic refinement, her remarkable grace and the musical tones of her voice, which distinguished her performance from first to last. While we have every cause to lament the retirement of Miss Marlowe, the many admirers of Miss Ferguson have cause to rejoice in the rise of a new star in the person of their favorite, who bids fair to fill the niche so long occupied by the elder artist.

Another strongly individual performance goes to the credit of Lyn Harding in the part of Antonio. While it does not afford this excellent actor the opportunity of repeating his triumph in the part of Henry VIII., because it lacks the intrinsic acting qualities of that role, his characterization of the merchant of Venice is the best that has been seen in New York in a long time. Mr. L'Estrange gives a good account of himself as Bassanio, and Claude Beerbohm scored a substantial success as the Prince of Morocco, while Miss Auriol Lee proved a charming Jessica. The low comedy of Cecil King in the role of Launcelot Gobbo was marked by a lot of old-time clowning and lacking in distinctive humor. The rest of the company is adequate without attaining a level above the average of its kind. The charm of the performance is to be sought in its ensemble rather than in its individual features, with the exceptions noted. As such, it is entitled to consistent praise and applause.

"WETTERLEUCHTEN"

Drama in Three Acts by August Strindberg. Irving Place Theater, May 3.

The Master	Rudolf Christians
His Brother	Ernst Holzmagel
Stark	Willy Frey
Agnes, his daughter	Flora Arndt
Louise	Margaret Christians
Gerda, the master's divorced wife	Grete Meyer
Fischer	Hans Unterkircher
Servant	Eugen Keller
Dairy Maid	Helene Rothe
Letter Carrier	Curt Manthey
Lamp Lighter	Benn Busoni

The last new offering at the popular Irving Place Theater for the present season is a domestic drama by Strindberg. The play is unique and original, thoroughly pessimistic in tone, theatrically effective and rather less gloomy in its finality than one is led to expect from the turgid current of its action. But the title prepares one for the solution, for "wetterleuchten" means "heat lightning," and we know that heat "lightning is a comparatively harmless phenomenon of a sweltering atmosphere. We know Strindberg best by his "Father," and in comparison with this, "Wetterleuchten" has the intensity without the morbid finish. It has the same unconventionality of theme and sharp contrast of characters, the same big conflict of souls, but it all passes over like a storm in mid-Summer.

The Master has never been able to forget the woman who divorced him and left him, taking along the child, because of the discrepancy in their age. He submits to his fate with the only thought of enjoying his pension in quiet retirement. His wife has married an adventurer, who beats her, and has an affair with Agnes, the daughter of an old confectioner. His brother finds her on this night outside of the house, to escape her brutal husband, learns her story, pities her, and believing he can contribute to the cheer of his brother, arranges to have the penitent Gerda meet her former husband. But instead of effecting a reconciliation, the husband rejects her advances. He has met his little daughter by accident in the street and she had forgotten him. The sight of Gerda in the flesh and the thought that she is the wife of a gambler disillusions him, and they part.

The play has certain graphic touches, and the scene is impressive, two of the three acts taking place outside of the house one evening in Summer, and part of the action being visible through the open windows. The whole story occupies not exceeding the limit of an evening's entertainment. Mr. Christians played the Master with excellent effect, and Gerda was well portrayed by Grete Meyer, who has a happy facility of passing from comic opera to emotional acting, and who makes the role of Gerda highly impressive. Miss Christians was as usual quite happy in the part of the retired Louise, a relative of the Master, who looks after his household and plays chess with him. Two other parts well played were those of the brother by Mr. Holznagel, and Stark by Mr. Frey.

MAETERLINCK PLAY ACTED

Maeterlinck's "Aglavaine and Selysette" was acted by the Washington Square Players last Sunday night in the Bandbox Theater before an audience composed solely of subscribers to the theater. Josephine A. Meyer was seen as Meligrane, Margaret Mower as Selysette, Ralph Roeder as Melandre, Florence Enright as Yssaline, and Helen Westley as Aglavaine.

PLAN NEW THEATRE FRANCAISE

The Theatre Francaise will occupy a new playhouse built especially for the organization next season. Plans have been completed for the construction of a theater in West Forty-fifth Street on the site back of the Booth Theater. The house is to be opened in November. It will seat 700 persons and will be built in the latest French style. In connection with the new playhouse a school for acting will also be established.

It is understood that Otto H. Kahn and others will be financially interested in the enterprise. Lucien Bonheur will continue as manager of the company.

DEATH OF LIZZIE CONWAY

Mrs. Lizzie Conway, one of the oldest actresses on the American stage, died May 4 at the home of her daughter, Mrs. William Gray in Milwaukee, Wis. She made her debut in Philadelphia with Edwin Forrest in "Henry VIII." In recent years Mrs. Conway appeared at different times under the management of David Belasco, Klaw and Erlanger, William A. Brady and the Shuberts. With her husband she celebrated her fiftieth wedding anniversary last year. Two daughters and five sons survive her.

REHEARSE NEW FARCE

H. H. Frazee has begun rehearsals of "Nothing But the Truth," a new farce by James Montgomery. Another farce, "A Pair of Queens," recently began a Chicago engagement under Mr. Frazee's direction.

MUSICAL PLAY RENAMED

"The Girl From Brazil" has been renamed "The Brazilian Honeymoon," and will be produced in New Haven on Thursday night. Marguerite Namara will play the prima donna role.

MARIE TEMPEST IN NEW PLAY

Marie Tempest will begin her New York engagement in "A Lady's Name," on Monday night, May 15, at the Maxine Elliott Theater. "Come to Bohemia" will close at the Elliott on Saturday night.

EXTEND ENGAGEMENT

It has been found necessary to extend the engagement of E. H. Sothern in "If I Were King," at the Shubert Theater for two more weeks after May 15.

ACTORS' EQUITY ASS'N.

In Case of Unionization A. E. A. Would Not Be Required to Strike in Sympathy with other Labor Unions

Members of the A.E.A. are most earnestly urged to send in their permanent addresses to the office of the Association.

At the last Meeting of the Council, held in the Association Rooms Suite 608, Longacre Building, May 1, the following members were present: Mr. Francis Wilson, presiding, Messrs. Edward Connelly, Jefferson DeAngelis, DeWitt Jennings, Howard Kyle, Bruce McRae and Grant Stewart.

New Members Elected:

Tom Callahan	Alma Mara
Ernest G. Cove	David Munroe
Edward C. Davis	Dorothy Newell
Mildred Davis	Christine Norman
Raye Dean	Aileen Poe
Harvey R. Denton	E. J. Ratcliffe
Eleanor Elkins	Olive Reeves
Wm. S. Ely	Isadore D. Rogers
Walter Fredericks	Alan Robinson
Marcia Harris	Ernest Rowan
Harold Heath	Katherene Sayre
Alfred Hickman	Charles Seel
Mary Mallon	Katherine Witchie

The secretary has received two or three letters from as many different members each expressing the same mis-apprehension. Two of them set forth the dubious point in the form of a hypothetical question, while the third preferred to assert it in this cock sure way:

If a local manager has a misunderstanding with a labor union about the building of his theater or with his stage hands, his electricians, his orchestra, or any organization connected with the A. F. L., the visiting actor will be compelled to suspend his activities and his ware-earning for the period of his contracted engagement in that town. He must sacrifice himself for the benefit of laborers, whose activities do not concern him in the least.

Replying to this we wish it to be known, not alone by the ill informed author of the quotation but by all the actors of America, that we have queried both the national and New York City heads of the A. F. L. in this connection, and they have told us most decidedly that in a situation like the one cited no organization allied with the American Federation of Labor could reasonably expect members of another organization, so allied to support it in a strike by breaking contracts into which they had entered. Members of the A. E. A. for example would not be asked to refuse to appear for the local manager. Nor would any rule or dictation of the Federation of Labor require that actors must strike under such cirumstances.

Any actor or manager who recalls some maddening experience wherein he struggled to get there with a production on a stage whose crew had been recruited from street loafers or idle, curiosity seeking boys, with a can of beer or "a chance to see the show" as their only compensation, must admit that a well organized crew *concerns* him a good deal. A few dire places of the foregoing description are still to be encountered on tour. Before the mechanics of the stage joined the A. F. L. which required that stage hands must receive *wages*, this abhorrent local condition was common throughout the country.

No member of the A. E. A. Council intends for a minute to shut the door of opportunity against any enterprising newcomer into the field of theatrical endeavor. Even though he should be unfortunate, and, despite his honesty of purpose, find himself in arrears to actors for salaries, we should not be so unwise, so *unintelligent*, as to stand on a hard and fast rule that no actor be permitted to accept employment from him till his previous indebtedness to other members of the A. E. A. be paid in full. Instead, the requirement would be that the manager of trustworthy character, delinquent with salaries, should *arrange* for the payment of the salaries owing, before he could engage other actors. The policy of our association should be to help the fair man up by co-operation whenever possible. Again we rise to proclaim that firms or corporations formed for the purpose of producing a play would not be seriously embarrassed by a law making it necessary that actors' salaries be made an item in their preliminary estimates. A sum to cover two weeks' employment at least, should be set aside in their budget for the cost of a production.

It may seem of questionable propriety to some members that the names of three councilmen appeared among those announced as making up the nominating committee. It is suggestive of the obnoxious self-perpetuating idea characteristic of oligarchies, and not truly American. Yet we cannot say too strongly that any, or all, of the officers and council would be only too glad to give way to others if by so doing the aims of the A. E. A., dear to their hearts, would be more certain of attainment and preservation.

The main difficulty in choosing a ticket is to find experienced, representative members who can be reasonably sure of officially serving the Association. There is always the necessity of having a quorum in order to hold business meetings. A committee formed wholly outside the Council might through lack of care, or by inadequate knowledge, select a ticket of undependables.

To guard against this contingency a small minority of the nominating committee included councilmen who were in touch with the needs of the A. E. A.'s work and who could tell pretty nearly the men and women that would be available to meet them.

Any way every convenient provision is made for different tickets, and the directions how to proceed in voting for candidates more to the liking of the individual member are explicit. Notice is published in the May number of *Equity* that an amendment will be proposed to the constitution by which the number of the council shall be increased from twenty-one to thirty-six.

An old actor in England, J. W. Braithwaite, is anxiously concerned about his son, Shirley Braithewaite, who came to the United States and has not been heard of, by his father, for five years. Can any member furnish news of the son?

BY ORDER OF THE COUNCIL.

CHRYSTAL HERNE CLOSES

ST. LOUIS (*Special*).—The two stock houses, the Park and Shenandoah, continue to offer novel and pretentious revivals of the best attractions available. Week of May 1-6 at the Park Miss Chrystal Herne is playing her last engagement at the Park, in Marie Tempest's success, "The Marriage of Kitty." Miss Herne closes her engagement with The Players at the Shenandoah next Sunday, May 14. At the Shenandoah week of May 1-6, Anne Bussert and Frank Moulan, in "Robin Hood," duplicated the success achieved at the Park the week previous. The opera company returned to the Park, May 8, opening in Frank Daniels' former success "The Wizard of the Nile." An original prelude conceived by Director Fred Bishop, in the shape of an interpretative dance in which Royal Cutter, Josephine DuBois and Harry Fender, supported by the full chorus, participated. Frank Moulan completes his season with the Park Opera company with this bill and returns to New York to carry out certain contractural obligations made some time ago. He will be succeeded at the St. Louis houses by Raymond Crane, well known New York comic opera comedian, whose success in "Gypsy Love" and other bills is well known.

HAGERMAN.

SCENARIO AUTHORS KILLED

Malcolm W. Strong and Clinton H. Stagg, scenario writers, were killed on Wednesday night, May 3, when an automobile driven by Stagg overturned in a country road near Los Angeles, Cal.

George Foster Platt, well-known New York stage director, was seriously injured. Mr. Platt left New York three weeks ago to stage motion pictures on the Pacific Coast.

JULES SIMONSON OPENS OFFICE

Jules Simonson, author and co-author of "Some Baby," "I Died," "The Elixir of Youth," etc., in conjunction with Hardin D. Rickman, the stage director, is opening an office at 1400 Broadway for the purpose of assisting authors in writing and placing plays and sketches. Mr. Simonson is a member of the Society of American Dramatists and Composers, and of the Authors' League of America.

BERT WILLIAMS IN "FOLLIES"

Florenz Ziegfeld, Jr., has entered into a three years' contract with Bert A. Williams, comedian, to appear in the "Ziegfeld Follies" at the New Amsterdam Theater and later to be starred in a musical comedy which will be written for him.

GOSSIP

Catherine Guerriere, soprano, gave a musicale last Sunday afternoon at Carnegie Chamber Music Hall.

Frances Demarest has been engaged for a leading part in the new Lew Fields musical production.

De Forest F. Dawley has been engaged by John Stokes for the juvenile lead in "According to Washington," which Emma Dunn will present in vaudeville.

David Dainow of the Irving Players of Montreal, who is now in town, appeared as Caesar in the Shakespearean Tercentenary Celebration in that city. On Thursday, April 27, Mr. Dainow delivered a lecture-recital on Galsworthy's "Justice" before the Baron de Hirsch Dramatic Club of Montreal.

Dr. Anthony H. Harrigan, son of Edw. H. Harrigan, the famous actor, was operated on by Dr. Peck at Roosevelt Hospital May 2. Dr. Harrigan is the visiting surgeon at Fordham Hospital. He is rapidly recovering.

Marie Flynn has been engaged to play a leading part in a new musical play of a Russian theme which will be produced in the Fall.

Helen Holmes, well-known dramatic actress, wishes to deny the report that she is to star over the Interstate Circuit next season. Miss Holmes, who should not be confused with the motion picture actress of the same name, is at present appearing in vaudeville under Joseph Hart's direction.

Bertha Mann has been engaged to contribute a series of articles on Shakespeare for the International Press Bureau.

Donald Macdonald desires to announce that he is playing in "Molly O" in Chicago and is not the Donald MacDonald, who is producing the Junior League Entertainment in that city.

Elisabeth Marbury announces that Miss Jet Hahlo, who has served her for the past eight years, will be officially associated with her as a junior partner in the general conduct of the theatrical business in which Miss Marbury is interested.

ST. LOUIS'S TERCENTENARY

Margaret Anglin's Elaborate Outdoor Production of "As You Like It" June 5-11

St. Louis will celebrate the Shakespeare tercentenary with an outdoor production of "As You Like It," June 5-11, inclusive, by a cast of 1,000 persons, headed by Miss Margaret Anglin. There will be eight performances, one a matinee. All will take place in a natural auditorium in Forest Park having seats for almost 10,000 people. The principles beside Miss Anglin will be professionals selected by her, but the other members of the cast will be St. Louis amateurs. Clever actors, dancers and singers from all sections of the city who wish to enter the cast are applying at the headquarters of the St. Louis Pageant Drama Association, which successfully produced the Pageant and Masque of St. Louis, in 1914, in honor of the 150th anniversary of the founding of St. Louis, and which has charge of the Shakespeare celebration.

The play itself will have a framework in the form of an Elizabethan prologue and epilogue, to be enacted by 300 or 400 persons, attired in costumes of Shakespeare's time, who, on coming to take their places to view the play, will express their holiday mood in dance, song and merry-making. They then will be seated as a Shakespearean audience. The recent St. Louis visit of Cecil J. Sharp of London, the world's greatest authority on English folk song and dance, was arranged in order that the dancing and singing of these Elizabethans might be typical of the Shakespearean period.

More than 200 costumes for the St. Louis production are being made in New York under the personal supervision of Miss Anglin. Twice that many costumes, including those worn by the Elizabethans in the prologue and epilogue, will be made in St. Louis. "As You Like It" will be played in the same park in which the Pageant and Masque of St. Louis was presented. Unlike the improvements for the Pageant and Masque, those for the "As You Like It" performances are to be permanent.

A dancing green, about 100 feet in width by 25 feet in depth, will lie between the box seats and the stage. On that green the several hundred Elizabethans will give their performance. The stage will have a frontage about 150 feet and a depth at the middle of about 60 feet. The greatest width, at the right (north side) will be about 70 feet. Its odd shape appears to have been suggested by the course of the River des Peres, which flows immediately in the rear. The stage will be reached from the dressing room enclosure, across the river, over a bridge about 15 feet high. Under the bridge will be the dressing rooms of Miss Anglin and the other principals. The Elizabethans, foresters, courtiers, etc., will dress in tents, which will be hidden from the audience by foliage.

NEW CIRCUIT'S ATTRACTIONS

The new International Circuit, which is an outgrowth of the old Stair and Havlin chain of theaters, will begin operations in the early Fall. Thirty-five attractions have already been obtained for presentation, among which are "Sinners," "Mutt and Jeff," "Treasure Island," Nancy Boyer, Kate Elinore, "The Woman He Married," "The Natural Law," Emma Bunting, "Mother Goose," Thurston, "Peg O' My Heart," "Humpty Dumpty," "Twin Beds," "Bringing Up Father," "When Dreams Come True," Al Wilson, and Dave Lewis.

The managers who will be represented on the circuit include: William A. Brady, Oliver Morosco, A. H. Woods, Selwyn and company, Gus Hill, Walter Jordan, George H. Nicolai, Mittenthal Brothers, Rowland and Clifford, Edwin F. Rush, Charles E. Blaney, Leffler and Bratton, Gus Edwards, Vaughn Glaser, Hurtig and Seamon, Arthur Aisten, Sidney R. Ellis and others.

MRS. HENRY B. HARRIS WEDS

Mrs. Henry B. Harris, widow of Henry B. Harris, the theatrical manager who lost his life on the Titanic, was married Wednesday, May 3, in Greenwich, Conn., to Lester L. Consolly of New York. The couple are spending their honeymoon at Mrs. Consolly's Summer camp in New Hampshire.

Before her marriage to Mr. Harris Mrs. Consolly was Irene Wallach, of Washington, D. C. After the death of her husband she took charge of his estate and produced several plays. Mr. Consolly is identified with the Commonwealth Hotel Construction Company of 18 East Forty-first Street, which contemplates the erection of a large hotel in New York. He was formerly one of the assistant managers of the Hotel Claridge.

KNICKERBOCKER CLOSES

The Knickerbocker Theater, until the opening of the Rialto, the home of Triangle motion pictures, closed last Saturday night. The house will be dark until the Fall, when it will again be devoted to legitimate attractions under the direction of Charles Frohman and Klaw and Erlanger.

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SUCCESS IN "PETE"

TORONTO GLOBE: (E. R. PARKHURST)

"An Artist of exceptional gifts."
"It is rare histrionic ability."

BUFFALO COMMERCIAL:

"Caine scores a notable success as Pete in the play of that name. He was given a great ovation by a capacity audience when the curtain dropped last night."

BUFFALO NEWS:

"Caine gave a great performance as Pete. He has a wonderful voice."

BUFFALO TIMES:

"Caine's impersonation of Pete is a notable and masterly success; simple, forceful, appealing, heart-pulling, artistic. There is little doubt that he will be received warmly by American theatre-goers."

BUFFALO EXPRESS:

"An artistic, sympathetic piece of work, his voice does wonders with his lines and his picture of a persistently cheerful Pete, writing letters to himself from a runaway wife in order to keep the voice of scandal quiet, is worth seeing just for itself."

BUFFALO ENQUIRER:

"'Pete' thrilled its big audience. It is thoroughly Hall Caine, and it is excellent. Derwent Hall Caine gives an intellectual, artistic, and convincing performance of the title part."

BUFFALO COURIER:

"Caine gives a great artistic performance in the part of Pete."

DETROIT SATURDAY NIGHT:
(N. J. COREY)

A GREAT PLAYER

"Recently a wail was lifted in an eastern periodical, deploring the fact, that there was no great talent in sight to take the place of those who were retiring, as Sothern, Forbes-Robertson, and others. The calamity howlers have always been with us, and yet distinguished actors have always been coming to the front. The same cry was lifted when Sothern was beginning. At the Detroit this week there is another talented young actor. Derwent Hall Caine has been successful in England and his work at the Detroit Opera House is of a character that places him high among the best actors of the day. He is exceptionally gifted with the aptitude for the stage which enables him to act without a vestige of artificiality. His absorption in his part is complete, making his presentation a combination of realism and idealism that holds the attention enthralled; realism that causes *Pete* to live again, and idealism that enables him to speak the lines of high sentiment without a false note. The tone of the play is pitched in a high key, but Mr. Caine keeps it there without apparent effort. His voice is rich and sympathetic, and together with an expressive face, enables him to pass from one emotional extreme to another with the utmost fidelity to nature, and the natural grace of his bodily carriage is exceptional. Mr. Caine has a great future before him."

DETROIT FREE PRESS:
(G. P. GOODALL)

"Mr. Derwent Hall Caine's Pete is a creation in which are found many very admirable qualities. It is direct, unaffected, manful, and untheatric."

DETROIT TIMES:

"Mr. Caine has much about him to commend and admire, he is a young man of many accomplishments."

LONDON FREE PRESS:

"Mr. Caine is a magnificent, romantic actor."

HAMILTON HERALD: (ONTARIO)

A GIFTED ACTOR

"Gifted fathers are not often blessed with gifted sons, but this cannot be said of Hall Caine, the noted novelist and playwright. Still more rare is it to find the gifted son of a gifted father adding luster to his father's fame. But that is what Derwent Hall Caine, the actor does for his father. He has rare histrionic gifts."

HAMILTON SPECTATOR:

"Mr. Caine more than filled the expectations of his role. Of frank and engaging personality, he proved himself a most clever young actor of gifted parts. His acting was characterized by a sincerity, a naturalness, a virility not often met with in so young an artist, and he made the role of Pete stand out as one of the best character impersonations seen here."

TORONTO SATURDAY NIGHT:
(HECTOR CHARLESWORTH)

"Mr. Derwent Hall Caine gave a remarkable tour de force in the way of acting as the much-tried Pete. Whatever may be thought of the play, there is no doubt in the writer's mind that five or ten years will see this young actor one of the outstanding figures in the English speaking theatre. His acting shows power, judgment and refinement that bids well for his future. His personality is essentially earnest and manly. He is unusually magnetic, and his voice is one of the noblest any listener could desire. Moreover he handles his tones with a just appreciation of the exact meaning to be expressed and conveys deep emotion without excess—a fact which in itself is remarkable in so young an actor. His finest and most touching work is in the scene when he is asking the deemster to write a letter for him resigned to deceive the village gossip as to his wife's perfidy. In this he conveys the impression of a man whose heart is secretly bleeding, but who is putting on a brave front in a manner absolutely convincing. So delicate and suggestive is his acting that it could not fail to touch the most hardened play-goer."

TORONTO WORLD:

"The first appearauce of Derwent Hall Caine in Toronto was most successful. His portrayal of the lover husband is of rare stage ability."

TORONTO GLOBE:

"An artist of exceptional gifts. He is endowed with a rich resonant voice that is natural and effective, a good physique and a charming manner that won the sincere appreciation of his audience."

TORONTO GLOBE:
(Second notice by E. R. PARKHURST)

"That very talented young English actor, Derwent Hall Caine, has created a most favorable impression during his brief engagement here. It is rare histrionic ability and his gifts of a fine resonant voice and mobile features promise much for his future on the stage."

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NEW PLAYS OF THE WEEK

"Like Mother Made" in Hartford—"A Pair of Queens" in Toronto

HARTFORD, CONN. (*Special*).—"Like Mother Made," a new comedy by Winchell Smith and John E. Hazzard, was presented for the first time on any stage at Parson's Theater, Hartford, entire week of May 1.

Winchell Smith has a reputation which is equalled by but few playwrights and his latest offering is interesting. Mr. Smith has apparently been influenced by productions of the George M. Cohan type, and at least several of his characters remind one of those breezy young men, who play such an important part in all offerings of the Cohan type.

The first scene is laid in a pawn shop and the curtain rises on a darkened stage. Joe Bascom, just released from Sing Sing prison, purchases a new suit. Two former "pals" in prison await him and attempt to persuade him to leave the straight and narrow path but are unsuccessful. During the second act, which is laid in Mrs. Bascom's cottage, the wandering son returns and is effusively greeted by his mother and sister both of whom are unaware of his disgrace. The village Shylock is about to foreclose a mortgage on the little home but assisted by his prison friends the villain is foiled as is usually the case.

During the second and third acts the complications are fast and furious, but in the end everything comes out very well: the son is proved guiltless and virtue is rewarded.

Forrest Winant is a pleasing Joe; apparently he must have spent his year "up the river" very recently as when he first comes on the stage he appears in the pink of condition. Ruth Chester is a satisfactory mother; "Deacon Tillinger" is played by Samuel Reed and he is acceptable. Billy Meehan and Frank Nelson were both amusing as the prison "pals." Lucy Cotton and Louise Rutter were others who deserve particular attention.

The title is unique and refers to Mrs. Bascom's peach preserves. Attendances at Parson's Theater were large and play was well received.

On Monday evening, May 1, the entire proceeds of this play, about $2,000, were donated to the Connecticut Children's Aid Society.

SEYMOUR WEMYSS SMITH.

TORONTO (*Special*).—Royal Alexandra, April 24-29: First performance on any stage of "A Pair of Queens." The plot is not new by any means, evolving around the escapade of a husband and his brother-in-law's evening at a cabaret. In the rush for safety, when the raid occurs, he grabs another's coat, in which is a wallet with $10,000 and the antics to get rid of the coat, from which a "lady" has taken the money, proves fun, fast and furious. Maud Eburne as Martha has a role equal to her Coddles of last year, and is very funny. Her speech in Act II of "Shoot—I'm All Shot to Hell Anyway," is a scream. Kathleen Clifford makes much of the female secret agency part and Mark Smith scores heavily as Mr. Cranby. Joseph Santly was seemingly meant for musical comedy and dancing more than straight work and is out of his element entirely, but Mr. Hugh Cameron as Steve is exceptionally good. The force is built for amusing and serves its purpose and may prove strong enough with its exceptional cast to run the Summer months in Chicago, where it goes from here.

GEO. M. HARDNER.

BOSTON

"The Dawn," a New One, at the Colonial—Craig's Shakespeare Festival—Gossip

BOSTON (*Special*). — John Craig's company at the Castle Square has just finished a Shakespeare festival that has proved the only Boston observance worth considering of the tercentenary (though one might add, on account of the interest attaching to a rarely-acted play, the Delta Upsilon production of the second part of "Henry IV."—also seen, by the way, at the Castle Square). The Craig Players gave "Romeo and Juliet," "As You Like It," "Hamlet," and "The Taming of the Shrew." Instead of acting each play a week, in accordance with the custom in stock, Mr. Craig gave each piece for three days only—matinees and evenings. It was a time of trial and strenuous work for the Craig Players, with more than one all-night rehearsal; but the result justified the effort, for each play was creditably presented, and one—"Hamlet," with settings by Livingston Platt, reached genuine distinction, not only through the settings but by Mr. Craig's Hamlet, as well. Furthermore, the attendance at the Castle Square through the two weeks demonstrated again that Shakespeare does not always "spell ruin."

"The Dawn," the new play that George D. Parker has written for his wife, Kathlene MacDonell, is on view at the Colonial, with a capable cast that includes, beside Miss MacDonell, Robert Edeson, Forrest Robinson, Edward See, Sarah McVicker, Everett Butterfield, Helen Lowell, and Jane Eustace. The play itself—which depicts the trials and temptations of a Southern girl born out of wedlock—proved disappointing, slender and episodic, but the cast gave a good account of itself.

Maude Adams, in her two weeks' engagement, just closed at the Hollis Street, enjoyed her usual Boston prosperity. The house was virtually sold out at each of the "Little Minister" performances, as well as for the four "Peter Pan" special matinees. Ethel Barrymore in "Our Mrs. McChesney" has followed Miss Adams at the Hollis.

Doris Olsson has returned to the Castle Square as leading woman for the balance of the season. And to replace William Carleton, who has gone to the Woodward Players in Kansas City, Mr. Craig has engaged David Harblin, who was recently in Rose Stahl's support. On her former visits Miss Olsson established herself in the liking of Castle Square patrons. The bill this week is "The Trail of the Lonesome Pine." When "Disraeli" is put on next week, not Mr. Harblin, but Theodore Friebus (who last week, by the way, played an excellent Gremio in "The Shrew") will play Lord Beaconsfield.

"The Only Girl" has moved from the Majestic to the Shubert. John Park is now playing Kim.

The Wilbur is dark this week; May 15, "A Brazilian Honeymoon"—(ex "The Girl from Brazil")—with Margaret Namara, Marian Ballou, Dolly Castles, Frances Demarest, Hal Ford, and Raymond and Caverly. "Princess Pat" is going well at the Park Square, and promises to stay for some time.

The New York report that the Castle Square has been taken over by the International Circuit, and that John Craig is to build a new house, is untrue. Mr. Craig's lease of the Castle has some years to run, and he will undoubtedly continue there.

"Ramona" the new picture—is booked for the Colonial, May 16.

The Menorah Society, of Harvard, acted the Book of Job at Jordan Hall May 8. Professor Kallen prepared the text. S. A. Eliot, Jr., of the Indianapolis Little Theater, prepared the performance, and Raymond Johnson, of the Little Theater, of Chicago, designed setting and costumes.

On May 4 Clayton Gilbert's pupils at the Conservatory acted three Russian pieces: "The Boor" and "A Marriage Proposal," by Tchekov, and "Ivan Lotoski," by Zagator.

The company of colored players, headed by Edward Sterling Wright, is acting "Othello" at the Grand Opera House.

The "Pops" began their annual season at Symphony Hall May 8.

The Pavlova "Dumb Girl of Portici" picture is on view at the Boston, and Farrar in "Maria Rosa" at the Park.

The Sunday evening programme arranged by Henry Taylor and Vincent Fetherston, of the Hollis (May 7), included David Quixano from "Princess Pat," Carl Stowe, Leona Stephens from "The Only Girl," Master Herbert and Eleanor Bunker, Joe Daly's Serenaders and a number of others.

FORREST IZARD.

AGE OF FRANCES McGRATH

Born December 15, 1894, reads the baptismal certificate on view in the lobby of the B. F. Keith's Bronx Theater, of Frances McGrath. The friends and followers of this clever leading woman rejoice in the publication of this document in substantiation of the claim that she is one of America's youngest leading women.

HARTFORD, MUSIC, MIRTH

HARTFORD (*Special*).—May 15, the Opera Players, a new company, which will present light operas and musical comedies, will open for the Summer season at Parson's Theater. This company has been assembled under the personal supervision of Mr. Herbert Parson, and this in itself is a guarantee of its excellence. Members of the company, as announced to date, are: Florence Webber, well known to local playgoers; Raymond Crane, baritone; James Hornberger, tenor, and formerly with "The Lilac Domino"; Osborne Clemson, baritone, and William Pruette, Jr., is the juvenile man. Sylvia Thorne, Briggs French, and Madeleine Mitten will be other members of the company. Mr. Parson's announcement of the new company came as a surprise, and a very pleasant one indeed.

"Sinners" was presented entire week May 1 before capacity audiences by the new Poli Players. All parts were well cast, and the staging was above criticism, as was the work of the company. Enid May Jackson scored a decided success; James Crane, although his part did not give the same opportunity, did very well; and Cecil Lugrin deserves the greatest of credit; his work was convincing and sincere. Gilberta Faust and Virginia Zollman both did excellently. Ninita Bristow and Florence Flynn kept the audiences in good humor throughout the play. Daniel Jarrett, Jr., James Moore, and J. Irving White did consistent work in other parts. Each member of the company received an ovation at the close of the third act. Edwin Reilly, the manager, made a short curtain speech, thanking those present for their patronage. "Rolling Stones" next week. Attendances are now about 20,000 a week.

SEYMOUR WEMYSS SMITH.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—A lease that calls for rent amounting to $1,200,000 was signed by Charles Brown for a new theater that is to be built on the lot of the old Y. M. C. A., corner Mason and Ellis streets. The building when completed, will cost $250,000, and will seat 3,000. Mr. Brown is connected with Ackerman and Harris, owners of the Republic and Hippodrome.

"William Tell" will be the fourth play to be produced on the Great Mountain Theater on Mount Tamalpais, May 28. It will be presented by the Mountain Play Association.

Otis Skinner opened May 1 at the Columbia in "Cock o' the Walk," and was well received by a full house.

The Alcazar has drawing cards in Florence Reed and Malcolm Williams, who presented "The Master of the House" to a comfortably filled house. The Cort has the Peluso Opera company, giving grand opera. The company is the old La Scala company. The Orpheum had another good bill, including Stella Mayhew, Ruth St. Denis, Donovan and Lee, Vine Daly, Bronson and Baldwin, and Col Diamond and Madame Grant, the three score and ten dancers. The Empress had "The Follies of Now," and Willie Meehan the fat boxer, and William Farnum in film, "A Man of Sorrow." Pantages offered Paul Pereira and his Sextette of String Instrument Players, Rosie Floyd, and "Iron Claw" film.

A. T. BARNETT.

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WASHINGTON

"His Bridal Night" with Mixed Situations has a Try-Out at Atlantic City

WASHINGTON, D. C. (*Special*). — Commencing Wednesday night with a two-day presentment in Atlantic City, Manager A. H. Woods produced during the remainder of the week, a new farce-comedy in three acts by Lawrence Rising, entitled "His Bridal Night," featuring the Dolly Sisters, Rozsika and Yansci, which is said to be an original vehicle especially adapted to their talents as dancers, comediennes, and to their unusual personalities. The story is one of mixed identity, "a twin motive," and a dancing climax. A young man upon his bridal night discovers that he has married one of two beautiful "peas in a pod," and cannot tell his wife from her equally beautiful sister. His dilemma is relieved only by an unusual dancing climax, which reveals to the perplexed husband which of the two is his wife. The company, in support, include Frank Thomas, John Westley, Lucille Watson, Harry Lillfod, Jessie Ralph, and Edward Davis.

Under Fred G. Bergers's direction, after a period of perfect preparation, the Poli Players are seen in another of the big dramatic events of the year, a spectacular version of "Faust," with the famous "Brocken" scene, "Walpurgis Night," with its wonderful electrical effects. Scenic Artist Charles Squires is deserving of strong praise for the production newly built and painted. The Poli company, notably efficient from Shakespeare to musical comedy, were admirably placed in the various roles.

"The Birth of a Nation" commences its fourth week at the National Theater.

"Nursery Land," a musical fantasy featuring Gert Kalmar, Jessie Brown and company, in the artistically rendered characters in nursery rhyme is the current week's leading offering of the Keith, which also includes other acts of prominence, including William Morris and company in "Mrs. Temple's Telegram," Marie Nordstrom in "Bits of Acting," Princess Jue Quon Tai, the Chinese prima donna; Albert Whelan, Ball and West in "Since the Days of '61," the Moscogni Brothers as "the Dancing Follies," and Heras and Preston.

At the Howard, a house that caters exclusively to a colored patronage, managed and directed by colored people, has as an attraction entitled "The Quality Amusement company," of New York, a stock company of colored performers, who is seen during the current week in "Kick In." Last week "Under Cover" was the bill, and Eugene Walter's "The Wolf" is the coming week's underline.

Ira La Motte, for a number of years manager of the Lafayette Square, now the Belasco, and of the Hippodrome Motion Picture House, for the past eight years, is now manager of the Casino at Seventh and F streets, Northwest.

Harry M. Crandall, of Ninth and E streets, proprietor of the big picture house, Crandall's, has annexed the Savoy at Fourteenth Street and Columbia Road, adding a fourth to his string of motion picture houses. The programmes under the Crandall direction include productions of the Paramount, V. L. S. E., World Films, Equitable, Metro, Universal, Red Feather, Blue Bird, and Fox companies.

Billy Watson's "Beef Trust" Burlesquers are pleasing crowded houses at the Gayety. A new edition of "Krousemeyer's Alley" constitutes the first half of the programme, with "The Lucky Girl" as the second and concluding burlesque.

James Thatcher, general manager of the Poli attractions, former manager of Poli's, this city, has been commissioned by the Retail Merchants' Association, of Washington, to write a song extolling the virtues of the Capital City as a buying point. The song will be sung by "The Roosters' Club" at the coming big outing of the association.

At the Lyceum under the new management, "The Girls Behind the Counter" and "The Land of Nowhere."

At the conclusion of the business session of the B. P. O. Elks, No. 15, at their Elks' Home last Wednesday night, "The Hawaiian" instrumentalist players and singers of "The Bird of Paradise" company added to the social session. The Mask and Wig Club, of the University of Pennsylvania, in this season's musical comedy, "Whoa, Phœbe," words and music by Charles Gilpin, with several melodies borrowed from contemporary musical plays in connection with artistic contributions from various alumni and undergraduates is the big swell society event of the season that packed the Belasco the opening night of the present week, May 1-6.

JOHN T. WARDE.

IN CANADA

CALGARY, ALTA. (*Special*). — The Orpheum vaudeville closed its season at the Grand April 26, with an excellent bill composed of Willing, Bentley and Willing, Bryand-Cheerbert's Marvellous Manchurians, Stella Boyd, Svengalia Libonita, and Helene Lackaye and company. Jack Boyd, Orpheum representative, left for New York April 28.

At Pantages "The Iron Claw, Three Melvins, Tommy Van and the Ward Girls, Jack Deiman and company, Clarke and Chappelle, and the Ketville Family drew good houses.

EDMONTON, ALTA. (*Special*). — The Empire Players gave a good performance of "The Dummy" at the Empire April 24-29, and did good business. William Phelps and Darel Goodwin had the biggest chance they have had since the season opened as the Two Children, and more than made good. Frances Shannon and Jack Hayden had little to do as Agnes and Trumbull Meredith, but did it well. Horace Porter as Pat and Norman Weldon as Spider were good, as they always are. Katherine Sheldon, who has done consistently good work, was excellent as Rose. Week May 1, first half "Jerry"; last half, The De Koven Opera company in "Robin Hood."

At Pantages the best bill in months drew good business. Hanlon and Hanlon, Fiddes and Swayne, Haviland and Thornton, the Sully Family, Harry Jolson, and Webber's Melody Friends were all well up to the mark.

At the Bijou Frank Morton's Comedy company played to capacity, with King Dodo as the attraction.

GEORGE FORBES.

MONTREAL (*Special*).—Marie Tempest produced Cyril Harcourt's comedy, "A Lady's Name," at the Princess, May 1-6. The play is cleverly constructed and brightly written, forming a most charming entertainment, and the cast is a capital one—practically without a weak spot. Graham Bowne, Daisy Belmore, Lilian Cavanagh, and Stanley Harrison are among the chief scorers. French Comedy company in a return engagement May 8-13.

The Trinity Players (Literary and Dramatic Club of Trinity Episcopal Church) gave an exceptionally clever performance of Pinero's "Thunderbolt" at His Majesty's, May 1-2, in aid of the Western Hospital.

"The Birth of a Nation" is exhibiting to large houses at the Orpheum. M. Davbrol and his French company are proving a welcome addition to the programme at the St. Denis. Mlle. Andree Merry and an exceptionally clever company are presenting "La Vie Boheme" at the National Francais.

W. A. TREMAYNE.

OTTOWA (*Special*).—Russell: "Within the Law" April 28-29; large audiences. "September Morn," May 5-6, and matinee. Dominion: week May 1-6, "Tango Shoes"; Inez Macauley and company in "The Girl from Childs," and pictures to packed houses. The Family: Week May 1-6, good vaudeville and pictures to big business.

J. H. DUBE.

TORONTO (*Special*).—Royal Alexandra, May 1-6: Robin's Stock company opened "Under Cover" to capacity business. All the old favorites returned and were royally welcomed, particularly Jack Amory, Helen Frances, and Vivian Laidlaw. Frances Neilson, the new leading lady, has charm and a very pleasant speaking voice and will prove popular. The drama is beautifully staged and brightly acted all through.

Grand Opera House: "A Pair of Sixes" to capacity business; company splendid.

Shea's: "Forest Fire," Valerie Bergere, and the Salon Singers shares the honors of a finely balanced bill, while Belle Baker, Dooley and Sales, and Julia Curtis prove popular; big attendance.

Loew's: "Society Circus," with Ernest Evans's splendid dancers, scored a big success; excellent attendance.

Hippodrome: McIntosh and his Musical Mad's prove a very enjoyable headliner. Balance of bill fairly good; satisfactory attendance.

GEO. W. DANTREE.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace: May 4: Caroline B. Nichols and her orchestra. "The Fadettes of Boston" pleased the vaudeville patrons for the first part of the week. Mosconi Brothers also pleased with their dancing and singing. The commercial travellers collected a first-class minstrel show on April 28 and 29; crowded houses greeted the local talent. Manchester Lodge, No. 146, B. P. O. E. minstrel show, May 8-9.

J. J. MAHONEY.

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Rio Grande

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DONALD BRIAN
JOSEPH CAWTHORN

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Longacre Theatre, W. 48th St. Phone Bryant 23. Evgs., 8.30. Mats., Wed. & Sat., 2.30.

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A new comedy

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

WHERE STOCK WILL PAY

THE MIRROR reprints the following notice, which appeared in its issue of April 15:

"There are a number of towns throughout the country that have a vacancy for a good stock company, and there are a number of managers who are looking for an eligible location for just such a company to meet the demand of the townspeople. For a limited period THE MIRROR will act as an exchange between managers of local theaters and managers prepared to organize and install a company where there is such a demand. Both sides are urged to send the desired information. Local managers will please state name of city or town, population, name of theater, seating capacity, and state what opposition exists, if any. A complete list will be published at an early date if the response is such as to warrant it. MIRROR correspondents everywhere are requested to lend their assistance by sending reports in regard to existing vacancies for stock companies in their localities."

To this notice we have received several answers, the substance of which is appended:

Granville F. Sturgis (1776 William Street, Denver, Colo.) prefers a town wanting a Little Theater company, with the new methods of stagecraft. He adds: "I possess my drapes, lights, costumes, etc., for that line of work, which I have been doing in Los Angeles and Denver at their Little Theaters. But I am able to do the ordinary stock production, and feel that in many towns discrimination must be used, and the new art craft used only occasionally, for stylist plays do not always please patrons not educated up to the work."

From George L. Roberts (Elitchs-Long Gardens Company, Denver): "The Elitchs Gardens in this city, for many years the best stock proposition in the United States, can be rented upon very favorable terms by a responsible party or organization, for the season of 1916 (June to September). There is no question but that an up-to-date manager, with an A No. 1 company (any other would be useless) could make a pronounced success of the proposition from the start."

The claims of Framingham, Mass., are set forth by "An Interested Reader" (correspondents should give their names, for reference purposes). The population of the town is about 17,000. At present both of the theaters are running, the German, in which the stock company would be housed, and which at present is running Paramount features; and the Princess, running Triangle films. Two years ago a company played eighteen bills, one a week, and made money. The manager is George Sumpter.

Several correspondents in Brooklyn call attention to the opportunities of that city.

THE MIRROR, always desirous of promoting the interests of stock companies and making itself indispensable to the better class of players, invites its readers who are members of stock companies, as well as press agents and managers, to forward brief notes of the movements of individual players, personal gossip and any items of interest pertaining to their local organizations and members. All such items will be gladly received and be published free of charge.

TALENT IN FLORIDA

JACKSONVILLE, Fla. (*Special*).—For the second week of their engagement at the Duval Theater the Bert Leigh Players offered "Kindling" to good attendance. Maude Hollingsworth as Maggie Schultz gave a strong presentation of the role. Vernon Wallace as Schultz, Bess Bower as Mrs. Bates, Edwin Vail as her son, Shirley Mayberry as Mrs. Burke-Smith, Billy Scheller as Howland, Kirsteen Forrest as Alice, C. Russell Sage as Dr. Taylor, Joseph Remington as Rafferty, and James Lasserre as Donovan completed the cast and gave creditable support. "Her Own Money," week May 7-13; "A Fool There Was," 14-20. "The Bohemian Girl" was presented by local talent in a very able manner. Joseph Graham, Violet Adams, Bayard Bache, and Marie Abernethy deserve special mention. The production was under the direction of Professor George Orner. E. O. UEDEMANN.

MARGUERITE TEBEAU MAKES GOOD

Called upon to take an important role in less than a day's notice and score a success with it is an achievement of which Miss Marguerite Tebeau might well be proud. Miss Virginia Howell, playing the role of Mrs. Yokem in "The Volunteer Organist" at the Hudson Theater, Union Hill, N. J., April 24-29, was unexpectedly called away after the Friday evening performance. W. C. Masson, director of the Keith Players, 'phoned Miss Tebeau and handed the part to her, asking her to be ready to go through its interpretation on the stage on Saturday matinee, the next day, without a rehearsal. Considerable comment was heard regarding her unusual performance, although a majority of the audience were ignorant of the unusual test to which Miss Tebeau had been subjected.

E. A. GREWE, JR.

"A FOOL THERE WAS," ELMIRA

ELMIRA, N. Y. (*Special*).—In many respects the strongest offering of the local stock season was the Mozart Players' production of "A Fool There Was," that drew large audiences to the Mozart, May 3-8. Victor Browne gave a remarkably fine characterization of the Husband and won new honors. Alice Clements was fascinating as the Woman and played the role to perfection. Harold Salter as the Friend was thoroughly enjoyable; Alma Rutherford pleased as the Sister; Nan Crawford, a new-comer, jumped into instant favor as the Wife and Peggy Cameron was good as the Child. Others whose work stood out were Harry E. McKee, Jack McGrath, Joseph Latham, David Rogers, Gail Truitt, Cliff Hyde, Lee Parks, and Henry Boulli. Special scenery by Karle Amend was a feature and incidental music, under the able direction of Carle Oltz, added attractiveness. "The Woman He Married," May 10-15. "The Vinegar Buyer," 17-22.

J. MAXWELL BEERS.

"HELP WANTED" IN BROCKTON

BROCKTON, Mass. (*Special*).—The Hathaway Players in "Help Wanted," week May 1, provided an attraction that was appreciated by large houses. Julian Noa as Jerrold B. Scott gave a creditable and convincing interpretation of the role. Ruth Lochler's portrayal of Gertrude Meyer, the young and innocent stenographer, was excellent. Nolan Leary as Jack Scott, in love with Gertrude, did the best work since joining the company. Leah Javrie, as Katherine Wiggins, the up-to-date stenographer, was remarkably clever. John B. Whiteman as George Stewart, did good work. Herbert DeGuere as Crane and Marion Chester as Mrs. Meyer furnished some good comedy. Florence Thompson as Mrs. Smalley did a fine bit of emotional work. Kathleen Barry as Mrs. Jerrold Scott looked and acted the role finely. Walter Bedell did good work in a minor role.

"A Pair of Sixes," May 8-10, "The Old Homestead," 11-13. W. S. PRATT.

McClellan Studio.

MISS ADELINE O'CONNOR,

Leading Woman of the Northampton, Mass., Players, Who Recently Appeared as Ophelia.

Adeline O'Connor, whose picture as Ophelia in the Shakespearean tercentenary performance of "Hamlet," at the Northampton, Mass., Municipal Theater, appears above, has been the leading woman of the Northampton Players throughout their fourth season, and in that capacity has given a number of able and artistic impersonations. Her work is definite and thorough in quality and of marked originality and promise.

POLI IN "HOUSE OF LIES"

SCRANTON, PA. (*Special*).—"The House of Lies," at the Academy, was the offering of the Poli Stock company week of May 1, to excellent business. Mae Desmond gave a finished performance of the part of Rose, and was the recipient of numerous curtain calls. Gus Forbes as John Kent gave a splendid account of himself. Morton L. Stevens as Barclay Mortimer, Charles H. Stevens as Reginald Morton, Stewart E. Wilson as Dick Wolmot, Arthur Buchanan was the much snubbed husband, Edith Winchester as Fayette De Montville, and Josephine Emery as Mrs. Morton were excellent. The staging was up to the usual high standard established by Augustin Glassmire, the director.

"The Merchant of Venice," week May 8. Edouard D'Oize, who played the part of Shylock, gave a lecture on Shakespeare before the pupils of the Central High School, the Dunmore High School, and the I. C. S. teachers. The pupils of the Central High School celebrated the Shakespeare Tercentenary by some of their number giving "As You Like It" in the Auditorium, to four packed houses. C. B. DERMAN.

KNICKERBOCKERS OF SYRACUSE

SYRACUSE, N. Y. (*Special*).—The opening attraction offered by Frank Wilcox and the Knickerbocker Players, with Miss Mina Gombel as leading lady, began their season at the Empire Theater May 8, in "Kick In." Mr. Wilcox will present in Syracuse a company that is the result of careful thought and experiment. The opening performance of the Knickerbocker plays will be for the benefit of the Order of Alhambra. FREDERICK E. NORTON.

LINCOLN PLAYERS, UNION HILL, N. J.

Brieux's "Damaged Goods" was given a very capable presentation at the Lincoln Theater, Union Hill, N. J., last week. Selmar Jackson as the doctor was at all times the forceful, though sympathetic, character as Brieux had written him. Mr. Jackson's popularity with local playgoers is constantly increasing and he has justified the management's judgment in retaining him despite the numerous shake-ups in the company the past month. Anne Lockhart's characterization of a woman was exceptionally well done. Others were Jack Pendleton, Olive Murray, Lavinia Shannon, Maude Nolan, John Gordon, Henry Pierson, and Desiree Stempel. "On Trial" is the current week's bill at John R. Starck's beautiful playhouse, with "Sinners" underlined.

E. A. GREWE, JR.

WILKES IN TERCENTENARY

SEATTLE (*Special*).—At the Metropolitan, the Wilkes Stock company gave an excellent presentation of "The Old Homestead," April 23-30, and the attendance averaged good business. Guy Hitner as Joshua Whitcomb was thoroughly at home in the part, and his delineation of the role was natural and complete. Fanchon Everhardt, Antonette Crawford, Stanley DeWolfe, John Nickerson, Richard Vivian, and Monty Collins gave clever characterizations, and the rest of the support was all that could be desired. In connection with the Shakespeare tercentenary celebration in Seattle, the Wilkes Stock company appeared in "The Taming of the Shrew," May 1-7, and local talent from the University of Washington assisted in the presentation. BENJAMIN F. MESSERVEY.

GREATER NEW YORK STOCK

KEITH'S BRONX: For the thirty-sixth week of the present season the B. F. Keith Players presented "The Song of Songs." When the graceful figure of Frances McGrath appeared on the stage she was greeted with a warmth and enthusiasm which left no room to doubt the place she holds in the hearts of the Bronx Theater patrons. Her Lily Kardos was played with unaffected simplicity, persuasive tenderness and a repressed emotion that conveyed every mood and impulse. Walter P. Richardson played Richard Laird with his accustomed spirit and Walter Marshall gave just the right touch to Senator Calkins. Luella Morey was a capable Anna Merkle and Fred C. House played Stephen Bennette with an appealing touch. Edwin Abbey, too, struck a sincere note as Phineas Bennette and Alfred Gebhardt was good as Achille. Theodore Hammerstein, grandson of Oscar Hammerstein, had his first speaking part on any stage in the character of Marcel. Margaret Fielding, Russell Parker, William Seele, David Hewitt, Geraldine Sloane, Henry Prince and Cleo Hoffman, completed the cast. Week May 8, "Woman Against Woman."

IDA C. MALCOMSON.

It was with no little interest that the clientele of the Etc[illegible]ere watched the performance of "Men" last week. It was the first time the piece had been staged. "Men" is from the pen of H. S. Sheldon, who contributed "The Havoc" and several less important plays to the stage. The play is one of exceptional merit, with bright lines scattered throughout, aided materially by very strong climax. Welba Lestina as Alice Fairbanks and Henrietta Goodwyn as Molly gave excellent interpretations, both displaying their ability to excellent advantage. Harry Hugenot as Roger Hamilton and Clay Clement were both cast to good advantage. Other parts were handled in a most capable manner by Edith Spencer as Mrs. Hamilton, Carroll Daly as Mr. Fairbanks, William Blake as Karl Dempster, and Hattie Foley as Mrs. Cummings, the latter causing volumes of laughter by her ludicrously funny characterization. F. H. B.

LANG, DUBINSKY, PLAYERS

KANSAS CITY (*Special*). — Grand Opera House: Eva Lang, Kansas City's most popular stock actress, opened a special Spring and Summer engagement at this theater April 30, and is being welcomed back to her home city by packed houses. The initial bill, "Jerry," presents Miss Lang in a role in which she is most captivating. A very adequate company, numbering several old favorites, supports the star, and this evenly balanced company speaks well for future productions. Adele Bradford distinguished herself in a character role, as did also Frank Denithorne in a comedy part. Mrs. Deshon, Jack Trainor, Clare Hatton, and Ralph Collier also appeared in the opening bill. Underlined: "On Trial."

Garden: Dubinsky Brothers' Stock company are presenting this week a very interesting dramatization of Mrs. E. D. N. Southworth's "Ishmael." Ed. Dubinsky in the title-role, and Miss Daniels playing opposite him, both handle their parts in a manner compelling attention and sympathy. The remainder of the company is adequately cast. Business continues excellent with this remarkably successful organization. To follow: "The House of a Thousand Candles."

Ted Gibson, formerly of the Auditorium Players, has joined the Denham Theater company in Denver, but will return in a few weeks to augment the Eva Lang company. Mr. Gibson is one of the most popular juveniles that ever played stock in this city.

Dubinsky Brothers' Stock company No. 2, organized in this city, opened at Horton, Kan., on Easter Monday.

J. R. MCCLEERY.

BROWNELL-STORK, NEWARK

NEWARK, N. J. (*Special*).—The Brownell-Stork Stock company presented "In Walked Jimmy" at the Orpheum, May 1-6, with the following cast: Mabel Brownell, Clifford Stork, Hallet Bosworth, Joseph Sweeney, Grant Ervin, James R. Garry, Bobby Livingston, Bruce Elmore, Clifford Trutner, Harry B. Roche, William Balfour, Margaret Dills, Sidney Barclay, John Sloane, Enid Morel, Cecil Kemper, Rollett Bertram.

Miss Brownell was charming as the faithful young stenographer and played with grace and spirit. Mr. Sweeney played Arnold Baker, the old man's nephew, who turns private detective with a view to unearthing the past of the hero. A small part, that of an old maid "forelady," was done with vivacity by Miss Dills.

GEORGE S. APPLEGATE.

OVERLAND TO YELLOWSTONE

Joseph W. Payton, head of the stock company bearing his name, accompanied by his wife, Dagmar Lanette Payton, and Mr. and Mrs. Frank Payton, are en route in a motor car fully equipped with camp utensils for the National Park, Yellowstone. They will live by the way in the open and return to Newburgh, N. Y., for rehearsals early in August.

Brunel, N. Y.

LUELLA MOREY.

Interesting Story of a Deserving Woman Now in Stock.

Unusual talent and conscientious and painstaking effort have pronounced Luella Morey one of the most valuable women in stock. There is no question of her versatility and her personal charm makes her as welcome in the social set in which she moves as she has become popular wherever she has appeared professionally.

At the age of twelve Miss Morey made her first appearance upon the stage as Topsy in "Uncle Tom's Cabin." Her next engagement was in vaudeville, followed by her appearance with her sister in the afterpieces at Tony Pastor's. She acted and was the solo dancer in "A Breezy Time." Joined the Daniel Ryan Stock company, from which she graduated to star and direct the Morey Stock company, with which she appeared for twelve years. Miss Morey comes from a family of musicians, and so it was as natural for her to direct the musical numbers as well as the play productions. Then came her excellent portrayal in "The Holy City," which served as a starring vehicle for three years, breaking all box-office records.

It is not generally known that Miss Morey started the Salome dance craze by appearing before crowded houses in a highly artistic interpretation of the Dance of the Seven Veils, the beauty of which was not even attempted in the later coarse imitations. The next two seasons found her a featured member of Lillian Russell's success, "Wildfire," under the management of Joseph Brooks and Harry D. Parker, after which she reappeared at the head of her own stock company in Des Moines. The Morey Stock company is still playing in the West and yielding Miss Morey a comfortable income. Forty-four weeks were spent in Halifax vaudeville stock sketches, and after a season in Bayonne with the Morey Stock company.

Miss Morey's preference for stock after many years of productions enables her to enjoy more fully the comfort of her cozy New York home. It is said of her that her vacations are spent in house-cleaning, both here and at the family homestead in Akron, which is now in her possession.

IDA C. MALCOMSON.

OUTLOOK IN LINCOLN, NEB.

LINCOLN, Neb. (*Special*).—The Lincoln Players, under the management of John T. Prince opened to a packed house May 1 in "Along Came Ruth." A number of the players have appeared here before in stock productions or in road companies, while one of the company, Miss Fairy Thomas is a Lincoln girl. Mr. Prince has been connected with the University of Nebraska for a number of years and his ability is well known to the local theatergoers and a record-breaking season is predicted. "Under Cover," week of May 8 with "Seven Sisters" underlined.

V. E. FRIEND.

Frank Howe, Jr.

PLAYS

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BIG NIGHT IN FALL RIVER

FALL RIVER, Mass. (*Special*).—Before one of the largest and most representative audiences of the season the John Meehan Players opened their Summer season of stock May 1, with an elaborate production of the great success, "On Trial," and scored a success. Never before in the history of the local stage, have theatergoers in this city been favored with such a superb company. In the role of Robert Strickland, Mr. Meehan seemed to live the part so well did he play it. Much interest centered in Miss Laura Arnold, who replaced Florence Carpenter, who is ill. Miss Arnold in the part of the Wife made a strong impression. Harry La Cour, an actor of much ability and talent, scored a great hit as the Secretary. Belle Darcy, as the Widow, and Doan Borup, as Gerald Trask were excellent. J. Irving Southard made an ideal foreman of the jury. The Judge of Thomas Wythe was able and dignified. Erma Earle, John Sinclaire, Earl H. Maine, John M. Washburne, Louis Wolford, Claire Maslin, J. K. Hutchinson and Frank West gave excellent support. Francis Herblin gave a satisfying portrayal of the District Attorney. The stage directing of Bernard Steele was perfect. Louis Wolford, the stage manager, worked hard for the success of the production. At the conclusion of the performance the curtain was raised and the entire company was introduced to the audience. Each one of the company responded with a little speech of thanks. Many handsome baskets of flowers were presented to the ladies of the cast. "Sinners," May 8-13.

Roster: John Meehan, Laura Arnold, Bernard Steele, Harry La Cour, Doan Borup, Belle Darcy, Esther Howard, J. Irving Southard, J. K. Hutchinson, Maude Blair, Claire Maslin, Louis Wolford, Emma Earle, John Washburne, Francis Herblin, Frank West, Robert Conners, Chas. Lang, Art Coogan, William Masters, John Sinclaire, and Earl H. Maine, Bernard Steele, director; Louis Wolford, stage manager; Fred Wolf, carpenter, Mrs. Pauline H. Boyle, manager, and Ernest L. Hickey, assistant manager.

Premier: The Knickerbocker Stock company offered May 1-3, "Kathleen Mavourneen," with Maude Grafton, C. O. Berry and Dorothy Hour in well-played parts. Max Linder in "Ups and Downs" extra feature. "Irish Hearts," 4-6, with C. O. Berry in leading role; good performance and attendance.

W. H. GEE.

ROCHESTER'S TWO STOCKS

ROCHESTER, N. Y. (*Special*).—The Manhattan Players presented Clyde Fitch's "Lovers Lane," at the Lyceum, May 1. The production, from a scenic and laugh-producing standpoint, was a success. Oza Waldrop as Simplicity, the orphan, romped away with the honors, the role being one of those ingenuish-thingums in which she appears to such excellent advantage. John H. Lee in a character role of a village theater manager, gave a performance seldom seen in stock. Frederick Meads as the minister, Paula Shay as a country lass, Tessa Kosta as a divorcee, and Maud Davies in a character bit, all won praise from the audience. Others in the cast were: James C. Spottswood, Ernest Cossart, Jas. T. Galloway, Robt. Middlemass, Frank Gerbrach, Alice Butler, Alice Hills, Ethel Wilson, Madeline Boas, Mayme Taylor, Ethel Schrader, Hyman Black and Gladys Watson. Week May 8, "On Trial."

The Temple Players (formerly the Auditorium Theater Stock Co., of Baltimore) offered "Sauce For the Goose" week of May 1. The opening audience was large and fashionable, as a theater party given by the Rochester Club occupied blocks of seats. The programme girls in shepherdess costumes, served lemonade between the acts, and very good lemonade, too. Billed as "The largest and most brilliant Stock Company in America," one naturally expected an unusual performance; but we could not truthfully say that such was the case. Several of the members were guilty of succumbing to ultra-artificiality, thus giving an impression of doing a burlesque on a society drama. Grace Huff, the leading woman, pleased by a sincere rendering of a mediocre role. She is easily recognizable as a player of considerable experience. Carl Anthony, the leading man, was not so successful with his role; the pleasing impression made by his splendid voice and pleasing stage appearance being marred by his exceedingly annoying facial play. Miss Eddie Boyd, the ingenue, Ralph Locke, and Forrest Orr, all gave promise of splendid things in the future, the latter, especially winning favor by his extreme naturalness. Others in the cast were: Georgia Woodthorpe, Robert E. Homans, Edwin Evans, Nan De Voe, Teresa Dale and Robert McClung. Week May 8, "Madame X."

B. HENRY LEFFINGWELL.

McWATTERS-WEBB AT SAGINAW

SAGINAW, MICH. (*Special*).—At the Franklin Theater, Saginaw, Mich., Sunday, April 23, the McWatters, Webb & Co., Players, with Mae Melvin, opened a Summer season of stock productions, with two capacity houses, matinee and night. Storms of applause greeted each one as they appeared and floral tributes were received by Miss Melvin. Mr. McWatters and members of the company were also recipients of favors. Crowds besieged the stage door for a glimpse of lovely Mae Melvin, who holds a high place in the hearts of the ladies of Saginaw, while Mr. McWatters is the idol of the "Matinee Girls." "Under Cover" was the play presented. Sam C. Miller is business manager and O. S. Davis scenic artist.

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Who, Where, What, in Stock

The MIRROR acknowledges the receipt of a booklet, "Souvenir Centennial Week," of the Park-Shenandoah Stock company of St. Louis, containing photographs of the people of the companies, the playbands, and valuable data. The compilation is by Marion Caldwell Lee, and is creditable.

Jack Morgan, and his supporting company of well-known stock favorites, will open a Summer stock season at the Victoria Theater, Wheeling, W. Va., presenting one play each week. The company is under the management of Carl B. Sherrid. Mr. Morgan is known throughout the stock world as the youngest leading man, and has had some very long, pleasant engagements in some of the best stock companies, located in some of the following cities: Troy, Rochester, Pittsburgh, Birmingham, Mobile, Jacksonville, Tampa, Charlestown, St. Petersburg, Stamford. The company will be seen in all of the latest releases, and in the company are the following: Miss Lois Blair, leading lady; Miss Rose Millen, second business; Miss Lillian Desmonde, ingenue, and Miss Jane O'Neal, characters; Mr. Elroy Elkins, Mr. Hugh Harper, Mr. Dick Desmonde, Mr. Ed. A. McHugh, Mr. Leo Burke, Mr. Johnnie Morgan, Mr. Edward Lynch, Mr. Earnest Monnas, and Mr. Jack Morgan, leading man.

Oscar Hammerstein's grandson, Theodore (Teddy), is now appearing with the B. F. Keith Bronx Stock company.

Joseph Sweeney closed with the Brownell Stock Co., in Newark, N. J., May 6.

Louis Lytton was specially engaged for the production of "On Trial," given for two weeks, by Knickerbocker Stock, Philadelphia.

Jane Lowe and company have caught on very strongly at the Van Curler Opera House, Schenectady, N. Y. "The Trail of the Lonesome Pine" was the offering for the third week in April, and established a stock record. The engagement was intended to run only four weeks, but will be continued well into the Summer. Miss Lowe will be starred in a big production next August. Wm. L. Wilkens is business manager for Miss Lowe.

Sunday, April 30, the Alcine Players at the Majestic Theater, Flint, Mich., opened their second week of permanent stock in "The Penalty." Arling Alcine as Jack Rutherford won exceptionally favorable criticism on his interpretation of the role, and the company as a whole was well cast, and scored in the play. May 7, Mr. Alcine presented "Father and the Boys," to be followed by "The White Sister," "Mrs. Wiggs of the Cabbage Patch," and "Inside the Lines."

Miss Florence Carpenter is convalescing in St. Mary's Hospital, Brooklyn, N. Y., from an operation for appendicitis, and will be glad to have her friends call. She was recently leading lady at the Municipal Theater, Northampton, Mass., and also leading lady with Margaret Anglin in "Lady Windemere's Fan." She was rehearsing in "On Trial" with the John Meehan Players, at Fall River, Mass., when she was taken ill.

Fritz Adams has just closed his season as juvenile man with Le Comte Flesher Stock at Sioux Falls, Ia., and will spend the Summer in Colorado.

Last week the B. F. Keith Players, Union Hill, N. J., commemorated the First Anniversary of their Union Hill engagement. This stock organization, under the direction of W. C. Masson, has been one of the most successful companies in the country. Every patron of the theater was presented with a handsome photogravure of the entire company in honor of the event.

The Nestell Players, at the Home Theater, Hutchinson, Kas., in "Wildfire," April 24-25-26; "Rip Van Winkle," 27-28-29; Little Dick Dickinson as Rip was exceptionally good. Both plays were given to crowded houses. "Thorns and Orange Blossoms," May 1-2-3. "The Hour Before Dawn," 4-5-6. The Wortham Shows, week May 1.

Miss Hazel Miller, who has played thirty-three weeks in stock this season, and who was for five years a favorite in Poli stock, has just finished the season at Scranton, Pa., and is now in New York, for a well-earned rest.

Lee Baker has returned to Minneapolis, his home town, and is associated with the Bainbridge Players.

Carrie Lowe, well known in stock companies around New York, having frequently been with the Keith people, has joined a "movie" stock company for the summer. She is perfectly delighted, she says, living near the old historic fort, Forty Fort, Pa., working in a beautiful studio, with a most congenial company of people.

The Van Dyke-Eaton company have closed a thirty-two weeks' season at Joplin, Mo., and moved to St. Joseph, Mo., for an annual summer run.

Blanche Bryan, a well known stock actress, is appearing with the Shubert Stock company in Milwaukee.

The Wilmer and Vincent-Nathan Appell Stock Company of Reading, Pa., closed a 16-week engagement at the Orpheum auspiciously Saturday night, April 15, to a capacity audience. During their stay the Orpheum players were extremely popular. The company presented 16 Broadway successes, never before offered by local stock companies, and among the list of productions several were never presented in Reading before.

BLEECKER PLAYERS BEGIN

ALBANY, N. Y. (*Special*).—The Bleecker Players, the newly formed stock organization here, opened for a Spring and Summer engagement at Harmanus Bleecker Hall, Monday, May 1, appearing in a most creditable production of Roi Cooper Megrue's "Under Cover." The company proved exceedingly capable throughout and gave a decidedly finished performance. Edward Everett Horton, the leading man, late of the Davis Stock company, Pittsburgh, in the role of Steven Denby, acquitted himself with honor, winning a distinct success. Miss Sue MacMenamy, leading woman, gave an excellent interpretation of the heroine, Ethel Cartwright, also making a strong impression with the large audiences which prevailed the entire week. The supporting company has been carefully selected and rounded out a fine performance.

In addition to the two stars, the cast included Miss Grace Hayle as Mrs. Harrington, who gave a most interesting portrayal of the part. Miss Floy Murray, the ingenue, was well cast as Nora. Desmonda Villanoir did a splendid bit of character work. Arthur Vinton as the villain was seen to advantage, and Jerome Kennedy in a comedy role did excellently. Others deserving mention were Howard F. Schoppe and John B. Lytel. Earl Dwire, stage director, and Jack Matthews, stage-manager, assisted in small parts. Mr. Horton and Miss MacMenamy were given floral pieces on the opening night, and each appeared before the curtain and expressed their appreciation of the cordial reception extended the new company.

"Newly Married" followed.

Frank Burt and "The Girl Trust," at the Empire, presented a burlesque and vaudeville combination that scored a well-defined hit with packed houses, May 1-6.

At Proctor's Grand a notably good vaudeville bill was seen for the week. The leading motion picture theaters did tremendous business during the week with the latest feature films. GEORGE W. HERRICK.

MISS MARTA OATMAN RESTS

SPOKANE (*Special*).—Miss Marta Oatman, leading woman with the Ernest Wilkes Stock company at the American Theater, closed her season here week of May 1, at the end of the run of "Inside the Lines," in which she plays the role of Jane Gorson, the American heroine. Miss Oatman has already been re-engaged for next season. Manager A. S. Hatfield announces, and will open in "On Trial," probably the last week of August. Miss Oatman came to Spokane from New York. She plans to take an extended vacation. If negotiations are completed for an eight weeks' Summer run in Butte, Miss Oatman may be sent there to lead the Wilkes Players in the new venture. Following "Inside the Lines" the Spokane company will adopt its Summer policy of musical and light comedy productions, which makes it possible to relieve the emotional star without weakening the company. Miss Jaenne Mai will have the lead in "The Girl from Rector's," and singing leads will be secured for "Forty-five Minutes from Broadway." "The Blindness of Virtue," to follow, calls for an ingenue lead, so that Miss Oatman's lengthy vacation will not interfere with the announced programme for the rest of the season, which will end week of June 4.

ROBERT S. PHILLIPS.

DAVIS, BRYANT, PITTSBURGH

PITTSBURGH (*Special*).—"Fine Feathers" was the offering of the Harry Davis Stock company, at the Grand week of May 1. Robert Gleckler was cast as Reynolds, and gave the part a masterful enactment. Alice Fleming was seen to advantage in the role of Mrs. Reynolds, and Graham Velsey was perfectly at ease as Dick Meade. Ainsworth Arnold, the new addition to the company, had the role of John Brand, playing same in a finished and praiseworthy manner. Teris Loring was well cast as Frieda, Mabel Carruthers proved a capable nurse, and Anne Warrington was an adequate neighbor.

Shakespearean plays are sometimes considered unprofitable, but such was not the case last week of the Davis Stock's "The Taming of the Shrew." Owing to the big patronage, the management presented "Othello" at the Grand week of May 8, with Robert Gleckler in the title role and Alice Fleming as Desdemona.

The Marguerite Bryant Players opened a Summer season of stock at the Lyceum week of May 8 with "Lena Rivers" as the initial offering. Miss Bryant's leading man is Edward LaRenz, who was seen with the Bryant Players when they were housed at the Empire, East End. D. JAY FACKINER.

"ROMEO AND JULIET," TACOMA

TACOMA, Wash. (*Special*).—Wilkes Stock company, April 24-29, in "Romeo and Juliet" to good business. Local musical talent assisted making the work a notable one. FRANK B. COLE.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

CINCINNATI

CINCINNATI (*Special*).—Keith's is still running its regular season, and the week of May 8 was the last for the Olympic. All other houses are either closed or running pictures through the Spring and Summer. At Keith's, week April 30, Oliva headed the bill, with George Nash and company running close. Nash's act is not a headline act. The bill at the Olympic for the week was "The Girls from Joyland," with "Hello, Girls," following.

Beginning April 26, and playing through April 29, with matinee April 29, Emery's Auditorium was packed by crowds witnessing the Kirmess extravaganza, "Trip Along," given for the benefit of the Home of the Incurables. Without exception, this was the greatest amateur effort ever given in this city. Nearly three hundred people took part in the various dances and episodes including many members of Cincinnati's "four hundred." The press was unanimous in its approval. The prices ranged from 25 cents to $2, and so great was the demand for seats that the last day we heard of one man who offered $15 a piece for eight tickets, which he was not able to secure. The production was under the direction of Lila Stewart, of Middletown, N. J., who has spent several years in producing Kirmesses throughout the country from Coast to Coast. The book of this particular one was by Jack Appleton, a local man, and the cast contained some prominent local names. The story took the cast, a little band of travelers, around the world where ballets and dances of the different countries were witnessed. The Egyptian ballet, with Mary Belle Davidson leading, was by a general consensus the best. The dancing of Mrs. Millard Mayer in the Italian group, Alexina Ferguson in the Pierrot number, Mrs. Maurice Joseph in the Marsovian ballet, and of one or two of the men soloists was equal to anything we have seen here professionally.

In honor of the Shakespearean tercentenary a Shakespearean pageant was given at the end of the first act, showing a number of pictures posed from the various plays. Approximately, $20,000 was made on the five performances. Madame Carolina White, who was here at Keith's the week preceding and who attended rehearsals, and during the week of the Kirmess was resting here, loaned her services in assisting to make up some of the principals.

The Cincinnati May Musical Festival, held here biennially, is the other event of the season. It is attended by visitors from all over the country. It is held in Music Hall, with a seating capacity of over 3,500, and with prices ranging from $1.50 to $5, this huge auditorium is packed to capacity. This year seven concerts were given May 2-6, with matinees May 4-6. The soloists consist of Olive Fremstadt, Schumann-Heink, Florence Hinkle, Edith Chapman-Goold, Sophie Breslau, Morgan Kingston, Lambert Murphy, Clarence Whitehill, and Arthur Middleton. There was a chorus of several hundred voices, besides a children's chorus of 700. These choruses have been in training for this particular festival for nearly two years. The director is Dr. Ernst Kunwald, the director of the Cincinnati Symphony Orchestra.

JOHN REDHEAD FROOME, JR.

KANSAS CITY

KANSAS CITY (*Special*).—The theaters here now have Billy Sunday as a competitor. He opened April 30 for a seven-weeks' engagement.

Orpheum: Vaudeville patrons who have on several occasions been decidedly wearied by musical comedy stars were completely won this week by Marie Cahill, who headlines the current bill. This is Miss Cahill's first appearance here in five years, and repeated encores are bringing her back at every performance for a little talk. The remainder of the bill is uniformly good. The Natalie Sisters in a musical act, and Milo a tramp imitator of birds and animal noises, vied for second honors. Other acts were: Fitzgerald and Marshall, the Five Kitamura Japanese Athletes, Weber and Elliott, and Sullivan and company in a crook sketch. Grace La Rue week May 1-6.

Gayety: Bob Manchester's "Crackerjacks," featuring Mollie Williams and Teddy Burns, is the current bill. Miss Williams offers a rather sensational act in her "The Dance L'Enticement." Good houses. Harry Hastings's Show follows.

Globe: E. J. Blunkall, of the late Auditorium Stock company, is back at this theater, headlining the bill for the third time in a month. With Myrtle Bordine and company he is presenting a Japanese sketch "O Joy-San." Carman's Minstrels offer a pretentious act. Grace and Forest and Furman and Walters are also on the bill.

Shubert: Lyman Howe's Travel Festival pleased good-sized audiences, with pictures of the San Francisco and San Diego expositions and also views of the Panama Canal, Holland, Belgium, and Paris. May 22, annual appearance of Mlle. Rhea, Kansas City's premiere danseuse. A heavy advance sale indicates a capacity house.

Convention Hall, April 25: Jack Dillon vs. Battling Levinsky to a record house; splendid bout. April 30, Julius Ostler's new symphony to fair house. May 1, Ararat Minstrel Revue, with M. Boguslawsky.

Willis Wood: Rex Beach's "The Ne'er-Do-Well," with Kathlyn Williams. Billie Burke in "Gloria's Romance" follows.

J. R. MCCLEERY.

SYRACUSE U. IN A NEW PLAY

SYRACUSE, N. Y. (*Special*).—Wieting: "The Girl Ione" was presented by Tambourine and Bones, the male singing organization of Syracuse University, April 28-29. Ralph Murphy, who has been several Summers in the Empire Stock Company, is author of the book, co-author of the lyrics, director and male lead of the musical comedy. The lyrics were the best part of the bill, and in these Kenneth Rogers shared the authorship with Murphy. W. R. Mills is author of the music and also director of the orchestra. Carl Snyder, playing the title-role, was the best "Girl" in the play. His mannerism, acting and make-up were far above the average seen in college productions. Harold G. Ross received much applause for the excellent rendition of his songs. Murphy, of course, made a big hit.

FREDERICK E. NORTON.

COLLEGIATES AS PLAYERS

GRINNELL, Ia. (*Special*).—An amateur cast made up from the membership of two of the Grinnell College literary societies, Caloccathia and Grinnell Institute, under the skillful direction of Professor J. P. Ryan, gave a very creditable performance at the Colonial Theater, April 28, before a capacity audience of "The Witching Hour" by Augustus Thomas. The Henry W. Savage production of "Everywoman" appeared at the Colonial Theater, May 2, before a capacity house. The attraction proved very acceptable.

HAROLD L. BEYER.

PITTSBURGH

PITTSBURGH (*Special*).—Just at the present writing, strikes seem to be about the most popular events here, and the climax was reached May 1, 2, when the street car operators went out, and no cars were run for a day and a half. It was to be presumed that this would cripple the theatergoing public, but to the contrary, Jitneys and taxis were numerous, and extra train service was given, and, surprising though it is, all the playhouses Monday evening found good audiences in attendance.

The Aborn English Grand Opera company opened a four-weeks' engagement at the Avon, May 1-6, presenting "Carmen" the first half of the week, and the "Tales of Hoffman" the second half. Salvatore Giordano, Gertrude Frances, Morton Adkins, and Jane Herbert, Leonid Samaloff, and Louis De Angelo were the principals in the alternating cast. "Il Trovatore," "Cavalleria Rusticana," and "Pagliacci" are the operas to be presented during the second week.

Bessie Clayton headed a good bill of vaudeville at the Davis May 1-6. "A Golden Night," with Mrs. Thomas Whiffen and Cecelia Cunningham, were also hits of the bill. Fay Templeton (now a Pittsburgher) returned to the stage May 8-13, and will be the headliner.

"The Tourists" drew good houses at the Gayety May 1-6, and was followed by "The Liberty Girls." The Academy and Victoria have closed for the season. The Lyceum had "Uncle Tom's Cabin" May 1-6. The Pavlowa film "The Dumb Girl of Portici," is in its second week at the Pitt, and remains another week longer. Karl Heinrich and Erna Seibel, in conjunction with the film, do some artistic dancing numbers. The season is fast coming to a close.

D. JAY FACKINER.

MILWAUKEE ON THE MOVE

MILWAUKEE (*Special*).—The first episodes of "The Mysteries of Myra" have reached the city and are creating widespread interest in the movie theaters. Business in the movie circles is generally good.

Jack Reid's burlesque company are now playing their return engagement at the Gayety, filling houses at every performance.

Manager J. W. Whitehead of the Gayety secured the $5,000 franchise of the American Burlesque circuit as a prize for his having doubled the business of his house during the past season. This means that Mr. Whitehead will produce his own company, who will travel the entire forty-week circuit.

Unusual activity is now taking place in the building of new theaters in the downtown district. The Palace is nearing completion and will be opened in August with vaudeville at popular prices. The theater is well arranged and will seat about one thousand persons. The foundation has already been laid for the new Plankington Theater, which will consist of part of the new Plankington Arcade Building, to cover an entire block.

Excavation work is now going on for the new Vaudette and the American theaters. Both will play moving pictures at the first-class prices. The American Theater is also now running just across the street and the new theater will also incorporate the site of the present building.

When one considers that all of these theaters are within four blocks of each other or less, this sounds pretty good for movies in this city and theatricals in general; especially when Milwaukee has opened three other moving picture theaters within the last seven months, all down in the heart of the city.

Mr. J. W. Hildebrandt has taken over the management of the Butterfly Theater. Mr. Simmons having gone to New York to further his endeavors in the theatrical line.

Carter, the magician, headlines at the Crystal with an act entitled "The Lion's Bride," a clever arrangement of magical effects. Good houses prove the drawing value of the feature.

J. A. KISS.

BALTIMORE

BALTIMORE (*Special*).—After an absence of two years Milton and Sargent Aborn returned to Baltimore last Monday night with their Grand Opera forces and inaugurated a four weeks' season at Ford's. Whether due to the scarcity of good legitimate attractions for the past several weeks or to the fact that we have been without any form of opera for the past two seasons, excepting the all too brief engagement of the Boston company at the Lyric in January, the fact remains that the public gave the Aborn organization an enthusiastic welcome. The audiences completely filled the house at all performances. The opening opera was "Aida." The Aborns have never before given us a more thoroughly satisfying group of singers than were heard here last week. "Aida" was sung by Sarme Raynolds and Bettina Freeman, both possessing good voices, well placed, and their singing was marked by a nice intelligence and a splendid sense of the value of dramatics. A new tenor, Castellini, made a most pleasing impression, singing "Rhadames." One of the most finished bits of vocal work was contributed by that reliable artist, Mildred Rogers as Anneris. The second half of the week was devoted to the same composer's "Trovatore." This is a work in which the Aborn forces always appear at their best. This week "Carmen" and "Tales of Hoffman." The Aborns scenic investiture is unusually good for popular prices, and leave little to be desired.

I. R. KREIS.

SHAKESPEARE IN FALL RIVER

FALL RIVER, MASS. (*Special*).—Academy of Music: Hello Paris Burlesque company, May 1-3 with Florence Tanner, Hellen Stuart, Irene Mearn, and Ed. Crawford in good, up-to-date burlesque. Amelia Bingham, Edith Taliaferro, William H. Crane, Thomas W. Ross, and Maclyn Arbuckle, the great five-star cast in "The New Henrietta," May 6; fine performance. "The Soldier Girl," May 8-10.

Bijou, May 1-6: "The Star Boarder," Weber, Dolan and Fraser, and Hoe; Ethel McDonough, "Arrows of Hate"; Julia Nash and company in "Liz"; "Zita," Dave Ierver and Viola Ward, James Ward and Marty Howell, Hufford and Chain; Robert B. Mantell in the photo-drama, "A Wife's Sacrifice," and the "Mysteries of Myra," to large attendance. Under the personal direction of Leopold Lane, sterling actor of many parts, Shakespeare Tercentenary will be observed in this city and vicinity. Mr. Lane will produce "As You Like It," "Taming of the Shrew" and "Much Ado About Nothing," with local casts, in Providence, New Bedford and Fall River.

W. F. GEE.

THEATERS DESTROYED BY FIRE

The Lyric Opera House, Cripple Creek, Col., was totally destroyed by fire April 26. Loss, estimated, $10,000.

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BIG WAGES MEANS BIG BUSINESS

WILLIMANTIC, CONN. (*Special*).—The voluntary increase of 10 per cent wages in the big mills of the city has given a big impulse to amusements in this city. The Loomer, with Triangle pictures and the fine musical comedies by the Homan Musical Revue company, May 1-6, did enormous business, giving the best of satisfaction.

Gem: Turned people away, with Paramount pictures. Over 2,400 admissions to see Mary Pickford on Tuesday.

Scenic: Capacity with "Red Feather" features.

Bijou: The first to show pictures in the city, has closed, as the manager has been appointed armorer of State Armory.

C. C. PALMER.

NEW HOUSE FOR CLEVELAND

CLEVELAND (*Special*).—Negotiations are under way for the consolidation of the interests controlling the Republic Building, 647 Euclid Avenue, and the Star Theater, 709 Euclid Avenue, and the building of a large new theater facing Vincent Avenue, the other frontage of the property. Drew and Campbell are now managers of the Star. With Waldemar Otis they have a ninety-nine-year lease on the property owned by Mrs. Charles O. Scott, of New York. A local association is now negotiating to take over the lease of the Republic Building and to consolidate with the Star lessees in pushing the new theater project.

RALPH A. HAYES.

WEST—NORTHWEST

DENVER (*Special*).—Emily Stevens, in "The Unchastened Woman," appeared at the Broadway May 2-6. The visits of first-rate stars, except those appearing from time to time with the stock company, have been at infrequent intervals this season, but the welcome accorded Miss Stevens proved that this city knows and can appreciate the worth-while. A jump from Detroit, where the company closed Saturday night, postponed the opening from Monday till Tuesday.

The Denham company, in its long run, was never better in personnel than at present, with Mary Boland and John Halliday in "Along Came Ruth." Ted Gibson made his first appearance with the company in this play. "The Law of the Land" follows. Chrystal Herne, for a short engagement, starting May 14, in "Lady Frederick."

Hofman and Damrosch appeared at the Auditorium April 29 before a good audience of music lovers. The Mary Elitch Long benefit May 8, in which Manager Woodward added Miss Boland and Mr. Halliday in "The Kiss in the Dark."

The Orpheum's season is drawing to a close. Dorothy Jaron, May 1-7; Marie Cahill, May 8-14.

The Three Arts Club, April 26, presented at El Jebel Temple a Shakespearean masque by Murray Anderson, and a polonaise, in which society favorites appeared as the daughters of Shakespeare.

FREDERICK D. ANDERSON.

SEATTLE (*Special*).—At the Moore the attraction was the Standard Grand Opera company in "The Wild Huntsman of Bohemia," April 24-28, and matinee April 26. "Faust," April 25-29, and "Hansel and Gretel," April 26, and matinee April 29; all well patronized. Floral tributes were in evidence, and the applause was liberal. The company scored a triumph in "Faust," which was exceptionally well presented. Mrs. O. F. Russell acquitted herself well in the role of Marguerite. Florence Constantino showed his skill and ability to good advantage in the role of Faust, and L. R. Rhodes as Valentine was faithful in his delineation.

Pantages: Winston's Sea Lions and vaudeville.
Orpheum: Clark and Hamilton and vaudeville.
Hippodrome: Amy Butler and vaudeville.

BENJAMIN F. MESSERVEY.

SPOKANE, WASH. (*Special*).—American: "The Law of the Land" brought good business week April 24. Miss Marta Oatman as his wife, who shoots her brutal husband to save her child from flogging had the biggest part. Others who made favorable impressions were: J. Anthony Smythe, as the mutual friend; Louis von Wiethoff, as the police inspector; Pat Sheridan, as the butler; Ralph Cloninger, as the private secretary, and C. MacLean Savage, as the detective. "Inside the Lines" is underlined.

Every theater in Spokane has promised to refrain from permitting children under the age of twelve years to appear in any performance, according to announcement by Judge J. Stanley Webster, of the Juvenile Court.

ROBERT S. PHILLIPS.

CHICAGO

One-Night Stand Interests—The Friars' Frolic—Tabloids—Change at Illinois

CHICAGO, May 12 (*Special*).—George H. Nicolai, of the International Circuit, the chain of theaters which is to embrace the several houses heretofore known as Stair and Havlin houses along with many others, was in Chicago Wednesday of last week, returning from Kansas City, where he closed for the Empress Theater for the International chain next season. Just what Chicago houses, in addition to the National, will be included in the new circuit has not been finally determined.

The Mid-West Theatrical Managers' Association, an organization of producers for the one-night stand cities and managers of theaters in the smaller cities of the Middle West, will gather in Chicago in convention early in July. The meeting place has not been finally determined. The first annual convention was held at the club rooms of The Strollers, and the association has been invited to occupy those quarters again.

The Strollers' collection of theatricana had some distinct additions recently. C. Jay Smith presented the club with programmes and posters saved by a relative by marriage, which cover local theaters for twenty-five years past. The Warren A. Patrick collection of circus and theatrical photos (more than one thousand) was presented to the club by Casper Nathan.

The Friars' Frolic will be held at the Auditorium Sunday, June 4. Harry Ridings, manager of Cohan's Grand, is business-manager for Chicago. The Friars will arrive here at 8.30 that morning, and will give matinee and night performances. The Strollers have invited the Friars to make their club headquarters and a committee has been named to welcome the New Yorkers, which is composed of Ed. W. Rowland, Sr., George Beltzhoover, Harry Ridings, James S. Hutton, Wally Decker, and Harley Davidson.

The Courtney Sisters, recently at McVicker's in vaudeville, come to the Palace Music Hall next week in "World of Pleasure." Rita Gould, formerly at the Palace, was at McVicker's last week and at the Halsted Empress this week.

Grace George brought her company direct from New York to Chicago, leaving that city on Saturday night, after her performance, by special train, and opening here on Monday evening. "A Pair of Queens" also made the long jump here from Toronto, where it had a week's tryout before making its Chicago debut. Mariam Doyle, who is with "A Pair of Queens," is a daughter of Judge Leo J. Doyle, of the Chicago Municipal Court.

The Chicago members of the Actors' Equity Association held a meeting Tuesday at the Alexandria Hotel to discuss association affairs as they affect Chicago players. Charles E. Stevenson presided. L. Andrew Castle, deputy of the Council, called the meeting.

H. H. Frasee remained over in Chicago after the opening of "A Pair of Queens" to meet G. M. Anderson, who arrived in Chicago on Tuesday of last week.

The tabloids for next season will command still greater money than this season. With the advance to $900 for tabloid shows the managers thought that it was making a prohibitive price, but business has justified still bigger shows for next season, which will have thirty weeks' routing over W. V. M. A., U. B. O., and Gus Sun's time. The tabloids which have stood the test on association time are now making for the Southern U. B. O. time—the Friedlander shows, the Woolfolk shows, and People and Greenwald's "All-Girl Revue," "A Little Mix-Up," "The Millionaire," and other small shows have closed.

Augustus Pitou has resigned as manager of the Illinois to look after the direction of the tour of Fiske O'Hara and other theatrical interests. Harry J. Powers will have general supervision of the house in the future.

Powers: Henry Miller and Ruth Chatterton are both appearing in "Daddy Long-Legs," but the double attraction does not bring the people. The show ran here twenty-five weeks before, and it looks like that was enough. It is a fine performance.

Olympic: "So Long, Letty," runs merrily along.

Chicago: "Experience" continues the long run begun at the Garrick.

Princess: "Hobson's Choice" is one of the daintiest shows of a number of that kind seen at that house.

Cohan's Grand: "Molly-O" is operetta, put on in fine style with capable company and good, very good—though not great.

Illinois: "Chin-Chin" continues its record-breaking run.

Garrick: Grace George opened last week with "Major Barbara," and the performance won high approval. Instead of pushing herself to the center of the stage at every opportunity, Miss George appeared reticent, and while her modesty is to be commended, her friends claim she is too retiring. This play will run as long as business warrants, and will be followed by "Capt. Brassbound's Conversion."

Cort: "A Pair of Queens" is a hit. It has started off with good business, and every indication points to a successful run. The farce is of a merry nature, providing a lot of laughter.

Victoria: Harry L. Minturn, stock star, heads a cast especially engaged for a production of "The Road to Happiness." Last week Mr. Minturn was seen in "The Fascinating Widow," essaying Julian Eltinge's role. The company was strictly dramatic, and they fared fairly well in musical comedy. The specialties were weak, as none of the players could sing. Harry L. Minturn burlesqued the part, but made a lot of fun for his admirers.

National: "Any Man's Sister" is back in Chicago, and attracting big business. Last week McLain Gates and Dorothy La Vern made exceptionally good in "On Trial."

E. E. MEREDITH.

OPENING IN NEBRASKA

LINCOLN, NEB. (*Special*).—After many postponements the New Orpheum was finally opened to the public May 1 to three capacity houses. For the present three performances consisting of four vaudeville acts (Western vaudeville) and three reels will be presented. However, it is planned to present the regular Orpheum attractions commencing about Sept. 1. The opening programme consisted of Sullivan and Meyers, Mlle. Nadje, Tom Murphy and company, and Trevett's Military Dogs. Ed. Wiese, who was stage-manager at the Lyric until recently, is now stage-manager at the Orpheum. This is the second new house Wiese has opened in ten years. The managements of the Lily and Elite theaters were served with notices this week that inasmuch as they have added vaudeville to their repertoires they must widen the aisles, increase the space between the rows, fireproof their scenery, etc.

The Majestic, formerly the Old Orpheum, has been playing to capacity houses of late. The Triangle films are great drawing cards. The Strand has changed from ten-reel features to shorter programmes.

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MRS. ANNIE MORTIMER

Mrs. Annie Mortimer, for fifty-two years an actress of great ability, died in this city April 27, age seventy-eight, widow of Gustave A. Mortimer, who for many years managed Louis James and Roland Reed. Mrs. Mortimer was born in London, England, went on the stage at Louisville, Ky., and supported Charles Keene, Edwin Forrest, Charlotte Cushman, and Maggie Mitchell among other famous stars. With remarkable youthfulness she continued her stage engagements until the season of 1915. Mrs. Mortimer's warm-hearted, generous nature endeared her to a host of friends, many of whom attended the funeral at her late home on Sunday, April 30.

She leaves a sister, Mrs. Josie Sullivan, and a nephew, Maurice Darcy, both on the stage.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Detroit 8-13; Chgo. 15-27.
ANGLIN, Margaret, and Holbrook Blinn (Henry B. Harris Est.): N.Y.C. April 24—indef.
BARRYMORE, Ethel (Chas. Frohman, Inc.): Boston 8—indef.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.
CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—indef.
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.
CO-RESPONDENT, The (Messrs. Shubert): N.Y.C. April 10—indef.
DADDY Long-Legs (Henry Miller): Chgo. 1—indef.
DALY, Arnold: N.Y.C. April 24-May 13.
DAWN, The (A. H. Woods): Boston 1—indef.
DEVIL'S Invention (20th Century Play Producing Co.): Phila. 8-13.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.
FAVERSHAM, William (Leonard L. Gallagher): Wheeling, W. Va., 10, Youngstown, O., 11, Elmira, N. Y., 12, Binghamton 13.
FISKE, Mrs. (Corey-Williams and Ritter, Inc.): N.Y.C. Jan. 18—indef.
GEORGE, Grace: Chgo. 1—indef.
HEART of Wetona (Chas. Frohman-David Belasco): N.Y.C. Feb. 29—indef.
HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.
HOBSON'S Choice (Messrs. Shubert): Chgo. April 24—indef.
HODGE, William (Lee Shubert): Springfield, Mass., 8-10.
IRVING Place Theater: N.Y.C. Sept. 1—indef.
IRWIN, May: Hartford, Conn., 8-11.
JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—indef.
JUSTICE (Corey-Williams Ritter): N.Y.C. April 3—indef.
MANN, Louis (Messrs. Shubert): Boston April 24—indef.
MELODY of Youth (Jas. K. Hackett and George C. Tyler): N.Y.C. Feb. 16—indef.
OMAR, the Tentmaker (Tully and Buckland): Madison, Wis., 10, Ft. Wayne Ind., 11, Battle Creek, Mich., 12, Adrian 13, Jackson 15, Saginaw 16, Port Huron 17, London, Ont., Can., 18, Guelph 19, Brantford 20, St. Catherines 22, Hamilton 23, Peterboro 24.
PAIR of Queens (H. H. Frazee): Chgo. April 30—indef.
PAIR of Silk Stockings (Winthrop Ames): Phila. April 24—indef.
RIO Grande (Chas. Frohman, Inc.): N.Y.C. April 4—indef.
SKINNER, Otis (Chas. Frohman, Inc.): 'Frisco 1-13; Oakland 15-17, San Jose 18, Stockton 19, Sacramento 20.
SOTHERN, E. H. (Daniel Frohman): N.Y.C. April 29-May 13.
TELLEGEN, Lou (Garrick Co.): N.Y.C. March 20—indef.
TEMPEST, Marie (Messrs. Shubert): N.Y.C. 15—indef.
THROUGH the Ages: Phila. 9-20.
TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.
TREE, Sir Herbert: N.Y.C. March 14—indef.
UNCLE Tom's Cabin (Wm. Kibble): Cleveland 8-13.
UNDER Fire (Selwyn and Co.): Phila. 1—indef.
WASHINGTON Square Players: N.Y.C. Oct. 4—indef.

TRAVELING STOCK

ADAIR and Dawn: Worcester, O., 8-13.
DESMOND, Ethel: Bushwick Ga., 8-13.
VAN Dyke-Eaton: St. Joseph, Me., 1-13.

OPERA AND MUSIC

ABORN Opera Co. (Messrs. Aborn): N.Y.C. 8—indef.
ABORN Opera Co. (Messrs. Aborn): Pittsburgh 1—indef.
ALONE at Last (Messrs. Shubert): Phila. April 10-May 13.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
COHAN Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9—indef.
COME to Bohemia (Stuyvesant Producing Co.): N.Y.C. April 27—indef.
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.
MOLLY O (John Cort): Chgo. April 24-May 13, N.Y.C. 15—indef.
MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—indef.
NOBODY Home (Marbury-Comstock): St. Paul 7-13.
POM Pom (Henry W. Savage): N.Y.C. Feb. 28—indef.
PRINCESS Pat (John Cort): Boston April 24—indef.
ROBIN Hood (De Koven Opera Co.): Saskatoon, Sask., 11-13, Winnipeg, Man., 15-20.
ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17—indef.
SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.
STOP! Look! Listen! (Chas. Dillingham): Boston March 27—indef.
SYBIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—indef.
TOWN Topics (Messrs. Shubert): Buffalo 8-13, Phila. 15—indef.
VERY Good Eddie (Marbury Comstock): N.Y.C. Dec. 24—indef.

MINSTRELS

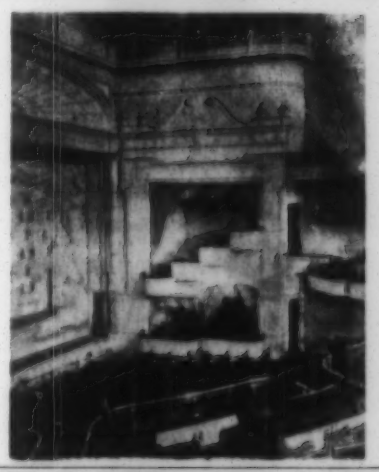
DUMONT'S: Phila. Aug. 28—indef.

CIRCUS

BARNES, Al. G.: Park City, U., 10 Evanston, Wyo., 11, Rock Springs 12, Rawlins 13.
BARNUM and Bailey: Balto. 10-11, Wilmington, Del., 12, Atlantic City, N. J., 13.
COOK and Wilson Wild Animal Show: Pennsgrove, N. J., 10, Salem 11, Millville 12, Bridgeton 13.
HAGENBECK, Wallace: Butler, Pa., 10, Kittanning 11, Indiana 12.
RINGLING Brothers: Danville, Ill., 10, Indianapolis, Ind., 11, Anderson 12, Hamilton, O., 13, Cinti. 15, Dayton 16, Columbus 17, Chillicothe 18, Huntington, W. Va., 19, Charleston 20, Parkersburg 22, Wheeling 23, Fairmont 24.

MISCELLANEOUS

THURSTON, the Magician: B'klyn 8-13, N.Y.C. 15-20.



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WOMEN

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Clark, Mrs. Anna, Grace Towner Clayton, Mrs. Hulda Cohen, Libbie Comegys Marjorie Conboy, Gladys Crolius.
Davies, Dorothy, Juliette Day.
Evans, Mrs B. De Koven.
Fearnley, Jane, Mattie Ferguson, Vera Finlay, Arlene Fredericks.
Glasgow, Mr. and Mrs. J., Grace Goodall, Madge Gordon, Gertrude Grant, Dolly Gray, Helen Graham Griffith.
Hadfield, Ben, and Clara, Pauline Hall, Mabel Halsey, Mrs. John R. Hindley, Jr., Antoinette Hochte, Billie Holbert, Mary Ward Holton, Marie Hudspeth.
Keane, Mary, Lottie Kendall, Willette Kershaw, Sandra Kerwin, Marion King, Rita Knight.
Lemmert, Edith, Grace Lockwood, Gertrude London.
Miller, Claire, Lucille D. Monroe, Julia Morton.
O'Connor, Nelle, Mrs. Marion Ford Otto.
Preston, Burnette.
Ridgwell, Mrs. L. E. Sargood, Mrs. Eva, Blanche Savoy, Lelia Shaw, Pauline Slosson, Leslie Soma, Amelia Summerville.
Tewksbury, Violet.
Vernon, Ida.
Williams, Eva, Nellie Wilson, Mrs. Bud Woodthorpe.
Young, Beatrice, Francis Younge.

MEN

Adkins, Morton, George Anderson.
Bates, Clyde, T. Woodall Birde, W. W. Blair, Wallie Burke Burkell, C. C. Burnison, Gus Byron.
Cardon, Charles, Joseph Carter, H. Christie.
Delano, Daniel W., Jr., Jos. Detrick, Charles Dingle.
Elliott, Frank E., Harry English.
Fenwick, Harry, George Fisher, Leo M. Flaherty, John Flanagan.
Gerald, Carl, Darie Goodwin, Harry Grady, Alfred D. Green.
Hall, Jefferson, Harry Hansworth, George H. Helm, Nelson Horner, Mr. Horn, Howard Hull.
Jameson, Byron.
Karr, Frederick, Stapleton Kent.
Lenz, A. Francis, Abraham Levy, Robert Lowe, Louis Lytton.
McAndrew, R. J., Harry McBride, James A. McGrath, T. J. McMahon, Ted Miller, Mr. Moore or Mrs. Elwin.
North, Bobbie.
O'Brien, Jack.
Palmer, Leslie S., A. C. Pringle.
Revnan, M. S.
Stahl, John M.
Thompson, H. G., A. Thornton.
Voelker, Frederick.
Walker, Fred E., Fleming Ward, John Warner, Richard E. Webster.

PHILADELPHIA

Final Curtains on All Stages—Lambs' Gambol Only Thing Coming

PHILADELPHIA (*Special*).—When the circus—emphasis on the "the," for it was Barnum and Bailey's—came to town last week, it seemed as if the death knell of the present theatrical season is to toll—for the circus and pink lemonade are sure signs that Summer is about due. Then when Nixon and Zimmerman announced two new attractions at two of their theaters, and no announcement at all about what will be shown at the Forrest, it seemed as if all that is left to be seen is the annual Lamb's Gambol. At the Broad, Cyril Maude closed a very successful two weeks' return engagement in "Grumpy," to make way for a play termed "The Devil's Invention."

At the Garrick, "It Pays to Advertise" closed after a highly successful stay of nearly half a season to make way for another new play "Through the Ages." The cast is headed by Madame Yoraska and Robert T. Haines.

"Alone at Last" is in its final week at the Lyric, while at the Adelphi, that enjoyable English comedy, "A Pair of Silk Stockings," is in its third week.

At the Walnut, "Twin Beds" is playing a two weeks' engagement, and business is very encouraging.

J. SOLIS-COHEN, Jr.

ARVINE VAMOOSES

Philadelphia Stock Manager's Disappearance Leaves the Company Financially Lame

PHILADELPHIA (*Special*), — There was some excitement last week at the American Theater, when on Monday night the manager of the company and the treasurer, George Arvine, was not to be found. It developed later that he had suddenly left town, leaving his company stranded high and dry with several weeks of unpaid salaries and a month's rent of the playhouse just falling due.

Arvine played in his little company, which have been at the American since about Christmas, and is said to be well to do. The members are indignant over his treatment and threaten to prosecute, and it is probable that the Actors' Equity Association will take the matter up on their behalf. Miss Adra Ainsley, the new leading lady, who just joined the company, was "stung" for two weeks' salary, as well as the price of a number of gowns just purchased for a prospective production.

At first the actors decided to arrange to try to complete the season without Arvine, as the receipts, it is said, have been totaling about $4,000 weekly, but this plan later was abandoned, and the theater closed permanently for the season last Saturday night. Not only were the members of the company not paid, but also the ushers and scrubwomen, and it is probable that if Arvine is seen around Philadelphia in the near future it will be made very uncomfortable for him.

J. SOLIS-COHEN, Jr.

SMALL POX CLOSES THEATERS

WILMINGTON, DEL. (*Special*).—Because of the small-pox scare, this city, the Board of Health has ordered all amusement places in the city limits to close up until further notice. This order takes in every one of the local moving picture houses and the local theaters of the legitimate. Of the hardest hit in this line is William L. Dockstader who owns and conducts the Garrick Theater, a vaudeville house here. He was notified May 3 that he was not to show for the balance of the week, or open up until the ban against the theater and public amusement places was lifted.

Another one of the places that was severely hit by the order was the local Playhouse. William A. Brady, lessee. This house was to have the "Pousse Cafe," a musical comedy, and a pot purri of vaudeville acts, in which only the "society" of Wilmington was to take part for the benefit of charity, starting May 4, 5 and 6, with an extra matinee on Saturday.

How long the drastic action of the health authorities is going to last is not known, but there are a number of cases in the city at the present time, and an epidemic can only be stopped by a careful clean up of the entire town.

SAMUEL M. RACHLIN.

BROOKLYN, N. Y.

Great interest is taken in the coming of "Peter Rabbit" in a limited engagement at the Academy of Music. There are three performances, Friday and Saturday matinee and Saturday night. The music of this play is an eminent feature, and should serve as fine inducement alone. The play is given under the auspices of the Brooklyn Elks, the proceeds going toward establishing a fund for poor children.

The Triangle offered another brilliant programme, which included Douglas Fairbanks "In the Good Bad Man," William Collier in "No Good Guy."

The Majestic Theater closed the present season first week in May with the Colburn Opera company producing "The Bohemian Girl," very creditably. Good audiences turned out and gave the members of the company applause. Mr. Allan Turner, a baritone, specially engaged, sang very well, as did Florence Webber and Forrest Huff. The other members of the cast, including the chorus, also did work of a high average.

The Montauk played a return engagement of "Daddy Long-Legs" week May 1-6 with excellent success. The attendance has been excellent throughout the entire season.

MERKLINGER.

NEW PLAY IN RICHMOND, VA.

RICHMOND, VA. (*Special*).—A cordial reception greeted the Price Players in "Merely Mary Ann," at the Academy of Music, week of May 1-6, and matinees May 3-6. This pretty comedy of sentiment was ably presented by the following cast: Lancelot, Richard Dix; Peter, Louis Haines; Herr Brahurson, W. A. Whitecar; Rev. Imedoe, Arthur E. Hohl; O'Gorman, Pacie Ripple; Jim Blaydes, Alfred Atfield; Lord Tottingham, William Nolte; Mrs. Leadbatter, Helen Tracy; Rosie, Mona Kingsley; Kitty, Ada Russell; Polly, Henrietta Vicar; Lady Chelmer, Catherine Booth; Caroline, Countess of Foxwell, Helen Tracy; Lady Gladys Foxwell, Marie Baer; Howard, George Byiett; Mary Ann, Patricia Collinge. Richard Dix proved to be a good leading man, Helen Tracy scored a pronounced success with her able characterization of two roles.

A new play by Catherine Chisholm Cushing, called "Colleen," was produced week May 8-13. Miss Collinge, who will remain but a fortnight, and a remarkable child actor, Reggie Sheffield, will be featured. The Lyric continues to attract large and appreciative audiences every afternoon and night with high-class vaudeville and pictures.

NEAL AND MCCONNELL.

AMATEURS AMUSE SOCIETY

ELIZABETH, N. J. (*Special*).—Amateurs pleased a friendly audience in a burlesque, entitled "The Wreck of the Hesperus," at the Elizabeth, N. J., Town and Country Club May 5, 6. Paul G. Tomlinson, son of Everett T. Tomlinson, writer of juvenile fiction, conceived the plot, with the assistance of Walter H. Burnham, while Norman Charlock wrote the lyrics. Society women took leading parts, and Archibald W. Mackintosh did the coaching.

E. M. SCANLAN.

ELGIN, ILL.

ELGIN, ILL. (*Special*).—Manager Newman, of the Grand, will present vaudeville on Sundays, and Triangle pictures during the week. "Pego' My Heart," with Florence Martin as Peg, May 5; "Everywoman," May 27. Madame Rider-Kelsey, under auspices of the Elgin Choral Society, in concert at the Congregational Church, May 4, sang to an audience of 1,500.

(Mrs.) J. A. DUMSER.

WANTED INFORMATION

concerning the present address of Mrs. ALLEN R. ROBINSON formerly Miss Virginia Perry. Matter of great importance. If Mrs. Robinson, or any of her friends should see this advertisement, please write to Joseph Lazarus, 819 Paul Jones Bldg., Louisville, Ky.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

The Spring Bills—Rock and White Come to Town

THE glad Spring days are here—when the press agents begin to raise those marvelous theater ice-cooling plants, the comedians crack merry wheezes about the Giants and thoughts of the woodlands dull your vaudeville zest. *May is in the theater!*

A week's survey of the varieties discloses Nora Bayes as the single luminary still in view.

The Bayes Again

Our weekly report upon Miss Bayes discloses six songs, two of them new, and some new creations, including a muff, which grows smaller each week.

The first fresh number—easily forgettable—was anent a lady who just couldn't help harmonizing every time she heard the band play. The other was reminiscent of a "Ziegfeld Follies" song, and related of a colored Quaker maid named Ruth, who explained the presence of a strange dusky gentleman upon her knee after this fashion:

"I ain't going to pretend with childish appeal,
That I'm a boob, another Marie-Odile,
And get away with it;
Harken to Ruth,
While I slip thee the truth,
He's my steady,
Amen! *Ah!—Man!*"

Miss Bayes also revived "Hickey Hoy," her atmospheric song of Hawaii, the best and first of all the hulu lyrics.

William Rock's New Dancing Partner

William Rock brought his latest dancing partner, Frances White, to the Palace. Their specialty revealed some fresh dance ideas.

Mr. Rock and Miss White first appear in the misfit clothing of the slums.

"Hello, Skinny!"

"Hello, Mamie!"

Mamie accepts a vocal invitation to the motion pictures, and, with the flicker spotlight effect, a sort of movie dance is presented.

Copyright Ira L. Hill, N. Y.
YVETTE,
Presenting a New Violin Turn in the Varieties.

Daguerre Studio, Chicago.
MISS GRACE DUNBAR NILE,
The Charming Heroine of the Sketch, "Petticoats."

Next Mr. Rock is seen as a gay and dapper old man about town. Miss White, in striking pantalet and sock costume, arrives, and the old fellow forgets all about his senility in a lively dance. Later, Mr. Rock comes back as a be-spectacled youth, while Miss White—in what might be termed a Ziegfeldian idea of student garb—returns, grammar in hand. They dance their lesson. There are other dances, while Miss White sings "The Flower Garden Ball," made familiar by Belle Storey, and attempts a slangy recitation or two.

Miss White is a chubby little person of a certain brash, slangy, sure-of-herself cuteness. She makes an excellent foil for Mr. Rock, but she shouldn't attempt a vocal solo. With a good deal of cutting and speeding up, the turn will rate well above the average.

McIntyre and Heath Revive Another

James McIntyre and T. K. Heath have a failing common to old-time variety entertainers. They work too long and too slowly.

Their latest revival, "The Man from Montana," is about ninety per cent. tedium and ten per cent. laughs. The action takes place in a gambling resort, and deals with the comic efforts of a small and shiftless darky (Mr. McIntyre) to obtain satisfaction from his rival in love, a large, noisy, plaid-suited, blackface gentleman (Mr. Heath).

There are laughs. The negro characterizations have a touch of humanness. But the skit is wearisome.

The dryly humorous Frank Fogarty worked entirely too long at the opening matinee. Personally, we think Mr. Fogarty should stick to his Irish stories and let vocalism alone. And his repertoire needs the injection of new stories. There are too many old jokes among those present.

Tom Smith and Ralph Austin glide into view as "passengers" of a canvas motor boat. With the aid of a revolver, the boat, yclept the *Helen Winter*, back fires in mid-stage, and Mr. Smith climbs out to crank up the engine. Then this repartee—

"There goes a gefiltefisch."

"How do you know it's a gefiltefisch?"

"It's following a goldfish!"

Then the maritime drop and the *Helen Winter* disappear. Messrs. Smith and Austin are now cavorting in a park. A young lady appears and sings "I Was Never Nearer Heaven in my Life," the moment being when she sat on mother's knee:

"While looking in her face
I seemed to see the place."

Mr. Smith next recites, while his co-funmaker passes and repasses him, bearing huge steins of beers. There are other subtle efforts to provoke the grin. The whole thing, we suspect, is hokum.

Yvette's New Turn

Yvette is as eva tanguayish as ever. She first dashes into view caroling—

"Hello in the gallery,
Hello in the pit,
If I don't make a hit,
I should worry."

Then she proves her nonchalance by borrowing a violin from the leader and bursting into melody. Next she returns in the garb of grass and beads affected by the carefree maids of Hawaii. Here Yvette sings of a certain hulu lady, the while indulging in subtle undulations of the widow's weeds—or whatever they call the vegetarian attire. After that the special drop parts in the middle and discloses Yvette, violin in hand and again quite Western in dress. Then she finishes with a rag.

All in all, Yvette doesn't bore—even on a Spring afternoon.

From a blond point of view, Reine Davies is a spectacular production. She is doing a not uninteresting single, plus a black-and-white checkerboard drop, a gentleman with the tuneful name of Harry Piani as accompanist and a young Chinaman to assist in one song.

(*Continued on page 20*)

Hartsook, S. F.
MISS REINE DAVIES,
Doing a New Vaudeville Song Specialty.

A DEFENCE OF THE MALE DANCER

A Talk with Ted Shawn, Who Looks Upon the Dance as a Life Work and a Science

[Ted Shawn in private life is the husband of Ruth St. Denis. He danced with Miss St. Denis during her recent vaudeville tour, just ended, and, in fact, created many of her dances.]

TED SHAWN is something more than a dancer. He is a man of distinct ideas.

"There is a fear among men to express beauty," he says. "The male dancer is usually a subject of derisive laughter. Yet one hundred years ago it was considered quite effeminate to play the violin. A young chap who affected the violin was then looked upon with doubt. But we are advancing.

"Changing a popular misconception is, of course, uphill work. This misconception has been rekindled, too, by the appearance of dancers of feministic personality. One man of this type has already been laughed at in New York.

"I have doubted, too, whether the American public would accept Nijinski. He represents the decadent, the freakish, the feverish. In Paris, before the war, only the unusual could interest the sex-tired, blasé city. So Nijinski conquered.

"But to Americans he does not represent our idea of wholesome beauty. There is, of course, no doubt of his marvelous technique and his great creative genius. But America demands masculinity more than art.

"Now I believe a male dancer can be thoroughly masculine. Indeed, there is every reason that he should be. And there are an infinitely greater variety of themes available for masculine interpretation than for feminine.

"The dancer should create masculinity. Dancing develops the body symmetrically unlike any other exercise. Specialists in the study of anatomy, as Otho Cushing, the artist of *Life*, say there is no form of exercise like dancing. It creates lines, not bunches of muscle.

"The perfection of the ancient Greek has been attributed to dancing. It was part of the education of the Greek youth. Sophocles, the dramatist, we are told, while a youth appeared at the celebration of the Marathon victory in the Athens stadium, dancing 'naked and unashamed.' The quickness and agility of the Greek as a warrior was due to his dance training. Indeed, in the battle dances, he was trained in the rapidity and accuracy of handling the spear.

"But it is hard to convince the ordinary business man—who sits eight hours a day at his desk, goes to the baseball game in Summer and plays Kelly pool in Winter, that the male dancer isn't effeminate. To him the bare feet and legs, the Grecian robes, all constitute effeminacy.

"He doesn't stop to consider that you can't create pictures of great beauty in restricted clothing. To the artist, of course, there is nothing so beautiful as the body in motion.

"So when the business man comes to the theater and watches the semi-dressed ballet dancer, he conceives the man as effeminate. But even there we are advancing. Ten years ago Ruth St. Denis and Isadora Duncan brought down the denunciations of pulpit and press by their filmy costumes and bare feet. To-day these things are taken as a matter of course. We are being educated aesthetically. We have progressed.

"I have no doubt but that soon we shall have dancing practically in the nude—at least, as far as demanded by the canons of art. I have in mind an arrangement of tableau dancing as a step in this direction.

"Now a business man looks at a nude statuary or a picture without being shocked. He would look at a motionless dancer in the same way and there would be no shock without movement. I have tried to hit upon a way to use human models in dance movements and yet retain the effect of a bas-relief. I find that by using lights straight from the front, direct upon the figures, the effect of shadow and depth is avoided and the semblance of a mural decoration obtained. And the shock of moving bodies is lost. I am working along these lines on a ballet to be called 'The Judgment of Paris,' relating of Paris and the three goddesses, Venus, Minerva, and Juno."

We discussed Miss St. Denis's contribution to the dance—her understanding of the Oriental spirit and her ability to make it understood to Western eyes.

"I believe that Miss St. Denis has given more to dancing than anyone else. She developed the dance in its beauty of stage pictures. She has brought forward ideas—clear and crystal—as in her Cobra and Radha dances. Isadora Duncan, on the other hand, gave us a style but no great dances."

Mr. Shawn then told me something about himself. "I was first intended for the pulpit," he said. "When my friends heard that I contemplated dancing they were upset. I felt the call of the dance long before the Russians came. I wanted to be a pioneer among men as Miss Duncan and Miss St. Denis have been among women.

"Religious dancing is one of my hobbies, as is the dance virile. I want to stand as an individual artist and as the founder of a cult. No other man is thinking, acting and creating along dance lines as an art, a life work, a science.

"My work with Miss St. Denis is a step in my work. We have located our dance colony, Denishawn, in the heart of Los Angeles, on a hill surrounded by eucalyptus trees. Here, within five minutes of the business section, we found an ideal background for our dances.

"We have an open air pool. We have our class room under the trees. A floor has been constructed for dance lessons and the trees form our class rooms.

"Last year was the first season of Denishawn, but we are already attracting interesting people who want to do real things—people who plan to make dancing their life's work.

"As far as possible we seek only advanced pupils. The technique of dancing can be taught just as well elsewhere. We would rather have pupils who already have acquired something to work upon. Besides, technique is something to be mastered and then forgotten. An artist who obtrudes technique into consciousness has failed.

"This Summer we had Ina Claire. Indeed, I created our Crescent Moon dance for her. We had Rosie Dolly, and while in New York recently we had both sisters. I worked out their polo dance for them. Then we had Lillian and Dorothy Gish, Seena Owen, and Mary Alden, of the Griffith studios. And Mr. Griffith sent seven girls for twice-a-week lessons in how to move intelligently and in the use of the body in expressing emotion. These girls are unknown, but Mr. Griffith has faith in their promising qualities. Then, too, we had Louise Glaum, Enid Markey, and Mabel Normand."

Denishawn, the St. Denis-Shawn colony, stands as something unique in aesthetic training. "The idea of Denishawn, the system of our school, is really to have no system," Mr. Shawn explained. "We are endeavoring to take each person, study the individual trend and tendencies and then develop them.

"The usual idea in teaching is to evolve an unique and startling method and then make every pupil subscribe to that method. This is like making suits out of the same piece of cloth.

"For our part, we propose to gather the technique of all types: Greek, ballet, oriental, national, to have on hand all sorts of fabrics, in all sorts of colors. We will have music in variety. We propose that our pupils shall absorb and develop their individuality. Denishawn will be a sort of mother of the dance. We want our pupils to grow to their best personality and then go into the world to carry their message.

"In the ballet school, one can achieve prominence only by comparison with some one else. A dancer who can do an *entrechat-six* is considered better than an artist who can do an *entrechat-quatre*. The individual technique of our pupils will stand alone. There can be no inch by inch measurement of individuality.

"Lubowska is a product of Denishawn.

Mafonier Studio, Los Angeles.

TED SHAWN.

Miss St. Denis first noticed her in a Los Angeles grill. She was doing modern dances between tables under the name of Psychema. Miss St. Denis thought her an unusual girl. So she came to Denishawn and later danced on tour with us. The next we heard of her, Psychema had developed into Desiree Lubowska, interpreter of the old Egyptian dances as shown by the hieroglyphics upon the tombs of the Pharaohs. Lubowska had an able press agent."

"America has been unappreciative of the dance. Dancing is profit without honor," sighed Mr. Shawn. "It took Miss St. Denis ten years to begin to come into her own."

Mr. Shawn has radical views regarding the Russian ballet. "I watched the ballet at the Century and but one thing impressed me at all, Stravinsky's music for 'The Fire Bird.' When the ballet came over five or six years ago, we were startled by the art of the dance. The color [illegible] ment, dazzled us. Now we can see that the whole thing is an attempt to re-vitalize the ballet traditions of three hundred years. The old movements are gilded with weird music, sensuous coloring and startling lighting, but the spirit of the dance remains the same.

"The so-called Russian Renaissance, the Romantic Revolution, is the swan song of the ballet. The individual school will furnish the dancers of the future."

F. J. S.

LONDON VARIETY NOTES

LONDON (*Special*).—A sprained ankle prevented Mme. Adeline Genée producing "The Pretty Prentice" at the Coliseum on schedule.

Helena Frederick did very well with her new musical playlet, "Caught In the Storm," produced at the Chelsea Palace.

The Rev. A. J. Waldron, author of "Should a Woman Tell?" and other sketches, has just written a new playlet with the title of "The Wages of Hell."

Martin Harvey is doing a condensed version of "The Taming of the Shrew," with Miss M. de Silva as the Katharine. The thing is done at top speed, seven scenes being shot over as from a gatling.

Lieutenant Arthur Prince appeared at the Glasgow Alhambra recently, prior to going on active service with his regiment.

Hymack's nephew, Private C. McPherson, Fifth Royal Berks, lost his left leg in battle recently. He was wounded twice before.

DEATH OF JOSEPH GOODMAN

Joseph Goodman, connected with the United Booking offices, aged 40, died on May 4 at the home of his brother, Maurice Goodman, general counsel of the United, No. 264 Riverside Drive. Mr. Goodman was apparently in good health when he retired and died in his sleep.

Mr. Goodman is survived by his brother, Maurice, and three sisters, Minnie Goodman, Mrs. K. Silverman and Mrs. B. Monsky. The funeral was held on May 5 and burial was in the Bayside cemetery.

COMING HEADLINERS

WEEK OF MAY 15.—*Colonial*, Marie Nordstrom; *Alhambra*, Joseph Bernard and company; *Royal*, "Cranberries;" *Orpheum*, Adelaide and Hughes, Allan Dinehart and company, Fred V. Bowers and company; *Bushwick*, Misses Campbell, Van and Schenck, Hermine Shone and company; *Prospect*, Nonette.

WEEK OF MAY 22.—*Royal*, Bert Levy; *Bushwick*, Albert Whalen, Julia Curtis; *New Brighton*, Dolly Sisters, The Maryland Singers.

VAUDEVILLE GETS BANDBOX PLAYLET; VARIETY THEATERS CLOSING

Fay Templeton Soon in Two-a-Day—Lulu Glaser Tries Everett Ruskay Sketch

Another production of the Washington Square Players is to find its way to vaudeville. "The Age of Reason," Miss Cecil Dorrian's satire now a part of the Bandbox programme, will be presented in the varieties under the direction of Lawrence Schwab. The production will be made in August.

"The Age of Reason" is described as a satire upon the ultra-sophistication of modern children and upon parents' lack of understanding. For its variety tour, Mr. Schwab will select a special cast.

One other Washington Square offering is already in the varieties—Alice Gerstenberg's satire, "Overtones." The playlet has been touring the Orpheum time with Helen Lackaye in the foremost role.

The Keith and Orpheum houses are rapidly closing for the Summer. The Palace will, of course, remain open through the hot months and the experiment of holding the Colonial open through the Summer will be tried.

The Alhambra will close with the week of May 15. On May 15 the Brooklyn Prospect will begin a Summer policy of split-week vaudeville. The Royal will continue through the Summer at the present scale of prices. The closing date for the Orpheum has not yet been named. The Bushwick will remain open, it is expected.

Keith's, in Portland, Me., closed with the week of April 17. Other closing dates follow: Lowell, Mass., May 13; Columbus, O., May 6; Cincinnati, May 20; Toledo, May 13.

The Orpheum Theaters will close as follows: Columbia, St. Louis, May 6; Orpheum, Memphis, April 29; New Orleans, May 6; Portland, April 29; Seattle, May 6; Winnipeg, May 6; Kansas City, May 20; Omaha, May 20; Minneapolis, May 20; St. Paul, May 13; Denver, June 4; Salt Lake City, May 27; Sacramento, May 20; Stockton, May 20; Fresno, May 20.

The Chicago Palace closes on Saturday.

The New Brighton Theater will open on Monday, May 22. William Rock and Frances White or the Dollys will top the opening bill, while Elizabeth Brice and Charles King will headline the programme of May 29. Another early booking is "Nursery Land," with Kaimar and Brown, on June 19.

It will be the eighth season of the seaside theater. The house will be again personally conducted by George Robinson, with Karl N. Bernstein retained for another season in the post of press representative. Benjamin Roberts will again be musical director, while David Berk will be stage director and Charles Dowling treasurer.

Fay Templeton is returning to the stage and will be seen in vaudeville in a group of six songs. Miss Templeton has the act ready and is now strenuously engaged at her Pittsburgh home in the process of reducing. The reducing process is a secret but Miss Templeton says she'll be as svelte as when she once played Little Buttercup. One of her first variety engagements will be at the New Davis theater in Pittsburgh.

Everett S. Ruskay, who wrote "The Meanest Man in the World," "Forty Winks," "Wards of the U. S. A.," and other sketches, has written a new playlet as a vehicle for Lulu Glaser, called "Marooned."

Miss Glaser opened on Monday at Proctor's in Mount Vernon to try out the playlet, which is described as "a pleasing episode of the great war"—whatever that is.

Tom Richards is Miss Glaser's principal assistant and Alf T. Wilton is directing the tour.

Belle Storey Returning

Belle Storey, who has been trilling at the Hippodrome all season, has signed a contract for a short Summer variety tour. THE MIRROR first told that Miss Storey would return to vaudeville. She will open at the Colonial on May 22.

Muriel Window Sails Away

Robert Emmett Keane and his wife, Muriel Window, will sail on May 22 on the *New York* for England. Mr. Keane will be seen in an Alfred Butt Summer revue. They will return in time to begin an Orpheum tour early in the Fall.

Sam Bernard is leaving vaudeville for an early Fall Charles Dillingham production.

May Yokes and Johnny Slavin have secured a skit by Robert and Harry B. Smith. The sketch has a cast of four and will open in three weeks, under the direction of M. S. Bentham.

Paul Morton and Naomi Glass have been putting on a dancing turn at The Castles In the Air for the Shuberts, besides continuing their vaudeville tour.

The vaudeville world took a literary trend this week. James William Fitzpatrick, the new Big Chief of the White Rats, "making" *Collier's* with a short story, "Cocoa and Zwieback." The tale appeared in the May 6 issue.

"Cocoa and Zwieback" tells the story of one Jimmy McGaffey, dancer, who had his route cancelled because of a flash of temperment and how he won the bookings back. All this takes place in the wholly imaginary "Continental Booking offices."

Mlle. Rita Zalmani, the Russian danseuse, arrived on the Finland, on Saturday. She is likely to be seen in the varieties.

Mlle. Zalmani has been appearing with the Russian ballet at the London Coliseum. She brought over several dance creations: "Ku-Tiang," a Chinese dance, a "Souvenir de Mordkin" and a "Danse des Fleurs."

That Rascal Loney Haskell

Loney Haskell returned to town last week. A few days before, with Bert Levy, he helped entertain the prisoners in the Atlanta Federal Prison. Loney addressed the folks as "members of the Federal League" and told them they made an ideal audience, "never walking out on an act."

Rose Coghlan is again in the varieties, having secured a sketch, "Good Fishing," written by Frank Ferguson. Miss Coghlan has a company of three. Time is being arranged by Alf T. Wilton.

The Misses Campbell left the Prospect bill last week, owing to illness.

White, N. Y.

MISS DOROTHY REGEL,
As "The Girl Behind the Cigar Counter."

NOTES

And now the Russian dancers are coming. Xenia Makletzova, who was premiere danseuse of the Serge de Diagheleff Ballet Russe when the season was opened at the Century, and Theodore Kosloff, another member of the organization, are shortly to enter vaudeville.

Vaudevillians can review their own acts in a new theatrical weekly, called *Nibbles*. Affording such a critical paradise, *Nibbles* should be what is called a riot in the variety vernacular.

Eva Tanguay is this week making her first Colonial appearance in three years. The cyclonic one has looked upon the house as a Jonah—hence the avoidance.

Pat Rooney and Marion Bent, this week doubling at the Colonial and Orpheum Theaters, are leaving vaudeville for motion pictures.

Edgar Allen Woolf is at work on another sketch, this time for William Norris. Mr. Norris will open in the playlet, as yet unnamed, in three weeks.

Stokes and Bierbauer have routed Olga and Alada Paradofska, offering a vocal and piano specialty, over the Orpheum time. They open in San Francisco on August 21.

Edward S. Keller has routed the Misses Lightner and Alexander over the Orpheum time, opening in Omaha on Aug. 27. Mr. Keeler has also booked "Skete" Gallagher and Irene Martin for an Orpheum tour, opening in Calgary on Nov. 5.

Roy Atwell, last seen in the comedy role of "Alone at Last," will soon appear in vaudeville under the direction of Alf. T. Wilton.

Mr. Atwell will be heard in songs of his own writing, including his germ song from "Alone at Last."

Isabell D'Armond has been breaking in her new song review up-State.

Roshanara, the young English girl who has been doing Indian dances on the Orpheum Circuit, returned to New York last week and incidentally found her way into the newspaper headlines. She disappeared from the Algonquin Hotel, her mother notified the police and then she was discovered in Winsted, Conn., where she said she was looking for a tame chinkarah—otherwise a deer. Winsted—noted for three-headed chickens and man-eating pickerel—couldn't produce a chinkarah on such short notice and Roshanara caught the 5:15 back to town. The little escapade crept into print, despite city editors who suspected the subtle hand of Walter J. Kingsley. Incidentally, the fact leaked out that Roshanara's real name is Olive Craddock. Her father is an English army official, stationed in India, her mother's name being Mrs. Mabel Roshanara Craddock.

Captain Adrian C. Anson, the veteran ball player, is in vaudeville with his two grown daughters.

Dolly Weston, a 17-year-old aerial performer with the Aeroplane Girls, fell from a trapeze at the Holyoke Theater, Holyoke, Mass., on April 26. She was badly bruised and suffered a fracture of the right wrist. Miss Weston is now in the House of Providence Hospital.

Another trapeze performer, Addie Lowe, fell to the stage floor of the Lindell Theater, St. Louis, on April 30. She was hanging by her teeth when the mouth strap broke. Although she fell some distance, Miss Lowe escaped serious injury.

THE WEEK IN REVIEW

(*Continued from page* 18.)

At the Alhambra, Miss Davies first sang of "The Naughty Boys"—

"They size you up,
They wise you up,
They think we're nothing but toys,
Naughty—naughty—naughty boys."

Reine Davies' Songs

After that Miss Davies sings "Mary's Never Been Found Out," of a young lady with a limousine and discretion. Then a melody after George M. Cohan's own heart:

"My shoes and my clothes
From my head to my toes,
Were made in the U. S. A."

This lapses into a Ford car wheeze. Next Miss Davies reappears in clinging black, even to a parasol of black fur, to sing with gentle inuendo, "It's Awfully Hard to Be a Lonely Widow—When the Moon Comes Out at Night." Miss Davies sobs, powders her nose, and reappears shortly in a rickshaw drawn by Mr. Ben One to sing of a certain Tokio belle.

Most of Miss Davies's songs have a tinge of bluish suggestion to them. But she does them with a blond doll-like blandness. Besides, she's a—but we can recall no more blond adjectives.

Harry Clarke, once Nora Bayes's co-partner, is now a "soup and fish" single. He dances his introduction, dons a pair of spectacles to repeat Roy Atwell's germ lyric, "Some Little Bug Is Going to Find You Some Day," disguises himself with a red bandana to tell an Italian baseball story, and finally regains his silk hat and cane to mimic comic intoxication. Then he disappears with a little vocal plea for applause.

Mr. Clarke is not inexpert in his methods, but he lacks in ability to hold your interest. That is, he is hard working, but almost devoid of personality.

"Petticoats Again"

We had another glimpse at the Alhambra of John B. Hymer's farce, "Petticoats," in which a young girl starts out on a wager to win a proposal of marriage from a youthful woman-hating doctor. The sketch is very well done by Grace Dunbar Nile, who has prettiness, spirit and an unforced sense of comedy values. She is neatly assisted by Ruth Holt and Carol Ralston, who play the roles of the girl chums, while Paul Stanton is the medical hero. He is exceedingly theatrical, being given to gesturing with two fingers.

Mr. and Mrs. Gardner Crane's vehicle, "Miss Helen Smith," written by Mrs. Crane, comes into the category of old-fashioned variety skit.

Miss Helen Smith is trying to bring about a match between a wealthy bachelor and her niece, also a Helen Smith. The millionaire really loves the match-making spinster and has been writing love letters, thinking that they were going to the elder Miss Smith. The niece really loves a comic looking youth. So in the end the millionaire gets the spinster and the niece gets her choice.

Lew Brice, viewed at the Colonial, is now doing a single, featuring his eccentric dancing. Mr. Brice looks more than ever like his sister, Fannie Brice.

He wears tight-fitting comedy attire and his loose-limbed dances are strung around five songs. Once he dons white gloves and a battered high hat to imitate Bert Williams. A comic Spanish fandango plus castanets is another interlude. The whole thing leaves no lasting impression.

Vaudeville Gets Another Allegory

"Which One Shall I Marry?" was described by the Colonial programme as an allegory in four scenes. The author is Ralph T. Kettering, a Chicago press agent.

The stage is set in two sections, one disclosing a Rich Man's residence, the other a Poor Man's home. First a young woman, carrying a tennis racket, steps through the curtains, explains that she is Every Girl and that there are two admirers. One can give "everything I desire," while the other is "poor in the world's goods." "Which one shall I marry?" she inquires. At which the Rich Man—wealth being clearly shown by the silk hat, fur coat, cane and cigar—steps forward, and subsequently we are introduced to the Poor Man—his poor but honest qualities being registered by a dinner pail and gray shirt.

Then the Rich Man's half of the stage is disclosed. We see Every Girl as his wife, neglected for business. So the poor girl shoots herself in eight minutes, and we are next shown the Poor Man's domicile. Every Girl, as his wife, is washing dishes. A daisy field is just outside the kitchen door. Hubby returns. Every one registers happiness. He tells her that he's had a three-dollar raise in salary. She shows him a baby dress. Surprise on the part of hubby. General emotion and curtain.

Then Every Girl steps forward again. "Which one shall I marry?" she again queries.

The sketch is, of course, just a primitive reproduction of life. Its handling is but mediocre.

CHICAGO VAUDEVILLE

CHICAGO, (*Special*).—Most everyone of wide experience in vaudeville will remember the late Herbert Albini. He will be recalled as one of the most peculiar and interesting characters of the variety stage.

Frank Q. Doyle, who gave Albini his last date at the Colonial Theater in Chicago, has presented the Strollers Club with an oiled lithograph of Albini and the suggestion has been made that it be given a gold frame by quarter donations from those who knew Albini and want to contribute. Money can be sent to Frank Q. Doyle at 904 North American building, Chicago, or to E. E. Meredith, at 216 Crilly building, Chicago.

"The Divorce Question," which has been cut down to vaudeville form, is at McVicker's this week, the home of its long run in Chicago as a regular show.

Lillian Mullen secured a divorce from William T. Elliott in Chicago courts last week, although the two will continue as a vaudeville team.

The Palace Music Hall has the last bill of the season this week and turns to musical comedy for the Summer next week.

William O'Clare don't know what opposition is. He played McVicker's last week, the Halsted Empress this week and opens for the Association next week.

Richard Travers has been booked for five weeks by the Affiliated agency of Chicago, opening at the Empress in that city.

Ralph Kettering, the Chicago press agent and sketch writer, was thirty-one years old a few days ago and the event was celebrated at a dinner given by Frank Q. Doyle and Ed. W. Rowland.

E. E. MEREDITH.

GOSSIP

Nora Bayes gave a farewell party to Gaby Deslys at her home in West End Avenue on April 28, the night before Miss Deslys departed for London. The party began at midnight and was unique in that every brand of theatricals was presented, save one. Among the seventy-five present were:

Frank Reynolds, stage doorman; Mary Maloney, usher; Sam Bernard, German comedian; Beatrice Herford, monologist; Bill Clark, stage manager; Harry Fox, husband of a Dolly; Florence Nash, slangster; Helen Ware, heavy dramatic; Edward V. Darling, booking agent; Jennie Jacobs, theatrical business woman; Jasper, the canine marvel; Craig Campbell, tenor; Edmund Golding, barytone; Harry Pilcer, friend of Gaby; Buster Keaton, slapstick funster; Kate Elinore, woman comedian; Donald Granland, pianist; Reid A. Albee, magnate; Walter Kingsley, press regent; Evelyn Bloom, theatrical secretary; Kate Rolla, vocal teacher; "Lamps" Geoghegan, electrician; "Ground Cloth" Parker, scene shifter; "Smasher" Sweeney, transfer man, and "Props" Nadelbaum, property man.

Miss Bayes barred critics. Also Miss Deslys was not allowed to sing.

Leo Beers is playing at both the Brooklyn Orpheum and Prospect Theaters this week.

Paul Clemens and Franklyn Gale are planning to produce a vaudeville offering called "Flashes From Shakespeare," with bits of three Shakespearean dramas. The company will include Philip Sherman and David Davies, with Frank Howson in the role of the Bard himself.

"Sergeant Lauder," the skit presented by Imhof, Conn and Corinne, made a hit with stage manager William Kelly at the Alhambra, last week. The wad from the cannon used in the turn struck Mr. Kelly in the face, badly lacerating the skin.

After a season with the Fashion Show, Emilie Lea will spend the Summer months on a farm at Kingston, N. Y.

Carter, the magician, now playing in vaudeville, announces his intention of leaving the stage to practice law.

Violet Barney has closed her vaudeville season with George Wilson, the minstrel, and was the guest of the Poli Players, Worcester, Mass., during the week of May 1. She has since returned to New York.

Fletcher Norton and Maud Earl sailed for Australia from San Francisco on May 2, to run the Rickard's time.

The Alhambra should have a unique bill this week, since last week's programme announced the headliner, Bennie Leonard, the pugilist, as follows: By permission of the boxing commission, Leonard will give a sparring exhibition with his partner—"And these celebrated Keith liners: Beatrice Herford, Mr. and Mrs. Jimmie Barry, etc."

After serving a month with the American ambulance in France, Mlle. Marguerite Destrees, last seen with Gene Hodgkins in "Le Cafe Futurist," has returned to New York.

The Brighton Beach Music Hall, this year devoted to Summer musical comedy, is likely to have "Oh, Oh, Delphine," as the opening bill.

Frank Herbert, last seen with Clayton White, is at the Orpheum Theater this week in a new sketch, "A Problem in Roses," with Martin and Schofield.

Mercedes opened an Orpheum tour in Minneapolis on Monday.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADAMS and Murray: Maj., Chgo.; Maj., Milwaukee, 14-20; Forsythe, Atlanta, 22-27.

ADELAIDE and Hughes: Keith's, Phila.; Orph., B'klyn, 15-20; Keith's, Boston, 22-27.

ALBRIGHT, Bob: Colonial, N.Y.C.; Davis, Pittsburgh, 15-20.

ALEXANDER, Gladys, Co.: Keith's, Cinti.

ALEXANDER Kids: Orph., Chattanooga, 15-17; Grand, Knoxville, 18-20; Roanoke, Roanoke, Va., 22-24.

ALLEN and Howard: Empress, Grand Rapids; Temple, Detroit, 15-20; Shea's, Buffalo, 22-27.

ANKERS, Three: Dominion, Ottawa.

ANNAPOLIS Boys: Princess, Nashville, 11-13; Forsythe, Atlanta, 15-20; Orph., Jacksonville, 22-24; Bijou, Savannah, 25-27.

ANTHONY and McGuire: Colonial, Norfolk, 15-17; Bijou, Richmond, 18-20.

ANTRIM and Vale: Keith's, Toledo.

ANTWERP Girls, Five: Bijou, Savannah, 11-13; Keith's, Wash., 22-27.

ARDATH, Fred J., Co.: Bushwick, B'klyn.

ARDELL, Franklyn: Davis, Pittsburgh; Colonial, Erie, Pa., 15-20; Temple, Detroit, 22-27.

ASTAIRE, Fred and Adele: Fountaine Ferry Park, Louisville, 14-20.

AUSTRALIAN Woodchoppers: Forsythe, Atlanta; Orph., Chattanooga, 15-17; Grand, Knoxville, 18-20; Lyric, Birmingham, 22-24; Princess, Nashville, 25-27.

AVERLING and Lloyd: Orph., 'Frisco; Orph., Oakland, 14-20.

AYON Four: Keith's, Cinti.; Bushwick, B'klyn, 15-20.

BAILEY, Cliff: Roanoke, Roanoke, Va., 11-13; Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20.

BAKER, Belle: Keith's, Wash., 15-20.

BALLET Divertissements: Keith's, Boston.

BANKOFF and Girlie: Orph., Minneapolis, 14-20.

BARABAN and Groh's: Prospect, B'klyn.

BARRY, Jimmie, Mr. and Mrs.: Alhambra, N.Y.C.

BARRY, Lydia: Orph., Stockton, 10-11; Orph., Fresno, 12-13; Orph., 'Frisco, 14-20.

BARTON, Sam: Maj., Milwaukee.

BEDINI, Jean, Co.: Maryland, Balto.

BEEMAN and Anderson: Keith's, Cinti.; Keith's, Wash., 15-20; Colonial, Norfolk, 22-24; Bijou, Richmond, 25-27.

BEERS, Leo: Orph., B'klyn; Royal, N.Y.C., 15-20.

BELLECLAIRE Brothers: Bushwick, B'klyn.

BENNET Murray: Orph., Omaha.; Orph., Kansas City, 14-20.

BENNETT Sisters: Princess, Nashville, 11-13; Orph., Chattanooga, 15-17; Grand, Knoxville, 18-20; Forsythe, Atlanta, 22-27.

BENSEE and Baird: Shea's, Buffalo; Shea's, Toronto, 15-20; Temple, Detroit, 22-27.

BERESFORD, Harry, Co.: Keith's, Louisville.

BERNARD, Joseph E., Co.: Colonial, N.Y.C.

BILFORD Trio: Keith's, Cleveland.

BIXLEY and Lerner: Orph., Omaha, 14-20.

BLOOM Max, Co.: Victoria, Charleston, 8-13; Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20.

BOLAND, Rita, and Fred Hillebrand: Alhambra, N.Y.C.

BONITA and Lew Hearn: Orph., Denver, 14-20.

BONNIE Sextette: Orph., Chattanooga, 18-20.

BOOTH and Leander: Colonial, Norfolk, Va., 15-17; Bijou, Richmond, 18-20.

BOWERS, Fred V.: Orph., B'klyn, 15-20.

BRICE, Fannie: Orph., Los Angeles, 7-20.

BRONSON and Baldwin: Orph., Sacramento, 15-16; Orph., Stockton, 17-18; Orph., Fresno, 19-20.

BROOKS and De Forrest: Colonial, N.Y.C., 15-20.

BROWER, Walter: Keith's, Louisville; Keith's, Cinti., 15-20.

BROWN and Kilgour: Princess, Nashville, 11-13.

BROWN and Spencer: Maryland, Balto.

BRUCH, Fritz and Lucy: Temple, Detroit, 15-20; Keith's, Dayton, 22-27.

BURNS, Paul, Co.: Royal, N.Y.C.

CAHILL, Marie: Orph., Denver.

CAMPBELL, Misses: Royal, N.Y.C.; Keith's, Phila., 22-27.

CAPAULICAN Chief: Bijou, Savannah, 22-24; Orph., Jacksonville, 25-27.

CARPO Brothers: Orph., Frisco.

CARR, Alexander, Co.: Orph., 'Frisco, 14-20.

CARUS, Emma: Orph., St. Paul; Orph., Minneapolis, 14-20.

CHEEBERT'S Manchurians: Orph., Oakland, 14-20.

CHEYENNE Minstrels: Forrest Park, St. Louis, 14-20.

CLARK, Wilfred, Co.: Keith's, Indianapolis, 15-20.

CLARK and Verdi: Orph., Omaha; Orph., Kansas City, 14-20.

CLAUDIUS and Scarlet: Orph., Chattanooga, 11-13; Roanoke, Roanoke, Va., 18-20; Bijou, Richmond, 22-24; Colonial, Norfolk, 25-27.

CLAYTON, Bessie, Co.: Palace, N.Y.C.

CLIFF, Genevieve: Hipp., Youngstown.

CLIFFORD and Mack: Keith's, Louisville; Empress, Grand Rapids, 15-20.

CLIFTON and Fowler: Orph., Salt Lake City, 14-20.

COATES: Victoria, Charleston, 11-13; Lyric, Birmingham, 15-17; Princess, Nashville, 18-20; Orph., Chattanooga, 22-24; Grand, Knoxville, 25-27.

COMER, Larry: Bushwick, B'klyn.

CONANT, Calista Fountaine: Ferry Park, Louisville, 14-20.

CONLEY and Wearich: Keith's, Boston, 22-27.

CONLIN, Steele and Parks: Orph., 'Frisco, 7-20.

CONNELLY and Webb: Alhambra, N.Y.C.

COOK, Olga: Orph., Kansas City, 14-20.

COOK and Lorens: Orph., Stockton, 10-11; Orph., Fresno, 12-13; Orph., Oakland, 14-20.

CORRELLI and Gillette: Maj., Chgo., 14-20.
CRANBERRIES: Royal, N.Y.C., 15-20.
CRANE, Mr. and Mrs. Gardner: Colonial, N.Y.C.
CRISPS: Temple, Detroit, 22-27.
CROSMAN, Henrietta: Keith's, Phila., 22-27.
CULLIN, James H.: Orph., Kansas City.
CUNNINGHAM, Cecil: Palace, N.Y.C.
CURTIS, Julia: Temple, Detroit; Bushwick, B'klyn, 22-27.
CUTTY, W. and M.; Empress, Grand Rapids, 22-27.
DANIELS and Conrad: Alhambra, N.Y.C.
DANIELS and Walters: Lyric, Birmingham, 11-13; Orph, Chattanooga, 15-17; Grand, Knoxville, 18-20; Colonial, Norfolk, 22-24; Bijou, Richmond, 25-27.
DARE Brothers: Alhambra, N.Y.C.
DE CISMORAS, Mme.: Orph., Omaha, 14-20.
DE LEON and Davies: Keith's, Louisville.
DEMONS, Six: Keith's, Phila.
DESVAL, Olympia: Alhambra, N.Y.C.; Royal, N.Y.C., 15-20; Keith's, Boston, 22-27.
DEVIL, He Did: Orph., Minneapolis; Orph., Omaha, 14-20.
DE VINE and Williams: Forsythe, Atlanta.
DEVITT, Kelly and Lucy: Orph., Savannah, 22-24; Orph., Jacksonville, 25-27.
DE VOY, Emmett, Co.: Orph., Kansas City; Maj., Chgo., 14-20.
DE VRIES, Henri: Orph., Los Angeles, 14-20.
DIAMOND and Grant: Orph., Sacramento, 15-16; Orph., Stockton, 17-18; Orph., Fresno, 19-20.
DINEHART, Alan, Co.: Keith's, Phila.; Orph., B'klyn, 15-20.
DOCKSTADER, Lew: Palace, N.Y.C.
DOLLY Sisters: Keith's, Wash.; New Brighton, Brighton Beach, N.Y., 22-27.
DONAHUE and Stewart: Orph., Jacksonville, 11-13; Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20.
DONG, Fong Gue and Haw: Orph, Los Angeles, 14-20.
DONOVAN and Lee: Orph., Oakland; Orph, Sacramento, 15-16; Orph, Stockton, 17-18; Orph., Fresno, 19-20.
DOOLEY, Johnny, and Yvette Rugel: Royal, N.Y.C.
DOOLEY, Ray, Trio: Orph., Salt Lake City, 14-20.
DOOLEY and Sales: Maj., Milwaukee, 14-20.
DU FOR Boys, Three: Shea's, Toronto.
DUGAN and Raymond: Orph., Minneapolis, 14-20.
DUNBAR'S Bell Ringers: Princess, Nashville, 22-24; Lyric, Birmingham, 25-27.
DUNBAR'S Maryland Singers: New Brighton, Brighton Beach, N.Y., 22-27.
DUNBAR'S Old Time Darkies: Keith's, Dayton, 15-20.
DUNLAY and Merrill: Royal, N.Y.C.
DUNN Emma, Co.: Prospect, B'klyn.
DUPREE and Dupree: Orph., Kansas City; Orph., Kansas City, 14-20.
DYER, Hubert, Co.: Roanoke, Roanoke, Va., 11-13; Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20.
EDDY'S Aerial: Princess, Nashville, 15-17; Lyric, Birmingham, 18-20; Bijou, Savannah, 22-24; Orph., Jacksonville, 25-27.
ELVERA Sisters: Shea's Buffalo; Shea's, Toronto, 15-20; Temple, Hamilton, 22-27.
EMBS and Alton: Orph., Oakland; Orph., 'Frisco, 14-20.
EMERSONS, Three: Forsythe, Atlanta, 8-13; Colonial, Norfolk, 15-17; Bijou, Richmond, 18-20.
EQUILLI Brothers: Forsythe, Atlanta, 22-27.
ERNIE and Erine: Forrest Park, St. Louis, 14-20.
FARRELL, Margaret: Keith's, Boston.
FEALY, Maude, Co.: Orph., Salt Lake City; Orph., Denver, 14-20.
FERN, Harry, Co.: Colonial, Erie, Pa.; Keith's, Dayton, 15-20.
FISHER, Grace, Co.: Grand, Knoxville, 11-13; Orph., Jacksonville, 15-17; Bijou, Savannah, 18-20; Forsythe, Atlanta, 22-27.
FISKE, McDonough and Scott: Bijou, Richmond, 12-13.
FITZGERALD and Marshall: Palace, Chgo.; Maj., Milwauke, 14-20.
FLANAGAN and Edwards: Maj., Milwaukee.
FLETCHER Charles L.: Bijou, Savannah, 15-17; Orph., Jacksonville, 18-20; Bijou, Richmond, 22-24; Colonial, Norfolk, 25-27.
FOLSOM and Brown: Orph., B'klyn.
FONZILLO, Carmela and Rosa: Colonial, N.Y.C.
FOREST Fire: Keith's, Boston.
"FORTY Winks": Orph., Los Angeles, 7-20.
FRANCIS and Kennedy: Orph., Omaha, 14-20.
GALLAGHER and Martin: Maj., Milwaukee.
GAUTIER'S Toy Shop: Palace, N.Y.C.
GAXTON, William, Co.: Keith's, Dayton; Empress, Grand Rapids, 15-20.
GAUDSMIDTS: Keith's, Boston; Alhambra, N.Y.C., 15-20.
GEORGE, Edwin; Lyric, Birmingham, 11-13; Forsythe, Atlanta, 15-20; Grand, Knoxville, 22-24; Orph., Chattanooga, 25-27.
GERMAINE, Herbert, Trio: Maj., Chgo.; Maj., Milwaukee, 14-20.
GILLINGWATER, Claude, Co.: Bushwick, B'klyn.
GIRARD, Harry, Co.: Keith's, Dayton.
GIRL in the Moon: Orph., Los Angeles.
GLADIATORS: Orph., Minneapolis; Maj., Chgo., 14-20.
GOMEZ, Trio: Orph., Salt Lake City; Orph., Denver, 14-20.
GORDON and Rica: Orph., B'klyn.
GORDONE, Robbie: Orph., Stockton, 10-11; Orph., Fresno, 12-13; Orph., Los Angeles 14-20.
GRANT, Alf.: Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20; Princess, Nashville, 22-24; Lyric, Birmingham, 25-27.
GRAY Bee Ho Co.: Forrest Park, St. Louis, 14-20.
GRAY, Mary; Orph., Sacramento, 15-16; Orph., Stockton, 17-18; Orph., Fresno 19-20.
GREEN, Harry, Co.: Orph., Denver.
HALL, David, Co.: Princess, Nashville, 11-13; Roanoke, Roanoke, Va., 15-17.
HALLEN and Hunter: Orph., Kansas City; Orph., Omaha, 14-20.
HALLIGAN and Sikes: Orph., Minneapolis.
HANLON, Bert: Colonial, Erie, Pa.
HARRAH, Roy, Troupe: Keith's, Boston, 15-20.
HARRIS and Manion: Prospect, B'klyn; Orph., B'klyn, 15-20.
HAWTHORNE and Inglis: Temple, Detroit.
HAYDN, Borden and Haydn: Lyric, Birmingham, 15-17; Princess, Nashville, 18-20; Grand, Knoxville, 22-24; Orph., Chattanooga, 25-27.
HAYES, Brent: Keith's, Toledo.
HEATHER, Josie, Co.: Empress, Grand Rapids, 15-20.
HELD, Anna: Orph., Omaha; Temple, Detroit, 22-27.
HENDLER, Herschel: Orph., Salt Lake City, 14-20.
HENRY and Adelaide: Royal, N.Y.C.
HERAS and Preston: Keith's, Wash.
HERFORD Beatrice: Alhambra, N.Y.C.
HERMAN and Shirley: Maryland, Balto.
HERMAN, Adelaide: Lyric, Birmingham, 11-13; Keith's, Wash., 15-20.
HERMAN, Al.: Lyric, Hamilton, Can.; Keith's, Phila., 15-20.
HESS and Hyde: Keith's, Phila., 15-20.
HINES, Harry: Maj., Chgo., 14-20.
HOPKINS, Ethel: Orph., B'klyn, 15-20.
HOWARD, Charles, Co.: Royal, N.Y.C.
HOWARD and Clark: Keith's, Louisville; Keith's, Cinti., 15-20; Davis, Pittsburgh, 22-27.
HOWARD, Kibble and Herbert: Keith's, Phila., 15-20; Keith's, Wash., 22-27.
HUSSEY and Boyle: Hipp., Youngstown.
IMHOFF, Conn and Coreene: Bushwick, B'klyn; Royal, N.Y.C., 15-20.
IMPERIAL Troupe: Temple, Detroit, 22-27.
INDIANAPOLIS Boys: Forsythe, Atlanta, 15-20.
INTERNATIONAL Girl: Keith's, Phila., 15-20.
IOLEEN Sisters: Bushwick, B'klyn.
IRVING and Ward: Bijou, Savannah, 11-13; Princess, Nashville 15-17; Lyric, Birmingham, 18-20; Colonial, Norfolk 22-24; Bijou, Richmond, 25-27.
JARDON, Dorothy: Orph., Kansas City 14-20.
JASPER: Keith's, Wash., 15-20; Keith's, Phila., 22-27.
JERMON and Carson: Keith's, Cinti., 15-20.
JEROME and Carson: Hipp., Youngstown; Temple Detroit, 22-27.
JOHNSON'S Musical: Keith's, Phila., 15-20.
JONES, Johnny, Jolly: Orph., Omaha, 14-20.
JUE Quon Tai Princess: Keith's, Wash.
JUNIOR Follies: Lyric, Birmingham 22-27.
KAJIYMA: Palace, N.Y.C.
KELLY and Wilder: Keith's, Boston; Keith's, Phila., 22-27.
KELLY, Walter, Co.: Temple, Detroit.
KELSO, Mr. and Mrs.: Temple Detroit.
KENO and Green: Keith's, Cleveland; Fountaine Ferry Park, Louisville, 14-20.
KINGSBURY, Lillian, Co.: Orph., Minneapolis.
KING, Maisie: Empress, Grand Rapids.
KIRK and Fogarty: Empress, Grand Rapids.
KITAMURAS: Maj., Chgo.
KRAMER and Morton: Colonial, Erie, Pa., 15-20.
LADY Sen Mei: Keith's, Dayton; Temple, Hamilton, Can., 15-20.
LA HOE and Dupreece: Keith's, Boston, 15-20.
LANDER Brothers: Royal, N.Y.C., 22-27.
LANGDON, Harry, Co.: Maj., Chgo.
LA RUE, Grace: Orph., Kansas City; Orph., Omaha, 14-20.
LARGAY, Ray and Sue Shee: Colonial, N.Y.C.
LAURE and Bronson: Orph., 'Frisco, 7-20.
LE GROH'S: Orph., Salt Lake City, 14-20.
LE HOEN and Dupreece: Keith's Phila., 22-27.
LEIPZIG: Temple, Detroit, 15-20.
LEON, Daisy, Co.: Bijou, Richmond, 11-13; Roanoke, Roanoke, Va., 15-17; Orph., Jacksonville, 22-24; Bijou Savannah, 25-27.
LEON, Sister: Empress, Grand Rapids, 15-20.
LEONARD, Bennie: Alhambra, N.Y.C.
LEVY, Bert: Prospect, B'klyn; Orph., B'klyn, 15-20; Royal, N.Y.C., 22-27.
LEWIS, Henry: Keith's, Indianapolis; Maj., Chgo., 14-20.
LIGHTNER and Alexander: Roanoke, Roanoke, Va., 15-17; Colonial, Norfolk, 22-24; Bijou, Richmond 25-27.
LIGHTNER and Kennedy: Royal, N.Y.C.
LITTLE Stranger: Keith's, Wash., 15-20; Bushwick B'klyn, 22-27.
LOLA: Colonial, Erie, Pa.
LO MARIA: Orph., Chattanooga, 8-13; Princess, Nashville, 15-17; Victoria, Charleston 18-20; Colonial, Norfolk 22-24; Bijou, Richmond 25-27.
LONG Tack Sam Co.: Shea's, Buffalo, 15-20.
LUBOWSKA: Orph., Salt Lake City, 14-20.
LUZANNE, Mlle., Co.: Orph., Stockton, 10-11; Orph., Fresno, 12-13; Orph., 'Frisco, 14-20.
LYDELL and Higgins: Keith's, Cinti.; Keith's Indianapolis, 15-20.
MACAULEY, Ines, Co.: Lyric, Hamilton, Can.
MacINTOSH and Musical Maids: Dominion Ottawa.
MACK, Charles, Co.: Keith's, Toledo.
MACK, Willard, Co.: Palace, N.Y.C.
MACOMBER, Mildred, Co.: Orph., B'klyn.
MACK and Vincent: Bijou, Savannah, 11-13.
MADDEN, Lew Co.: Keith's, Dayton, 15-20.
MACK and Walker: Temple, Detroit.
MAN Off the Ice Wagon: Keith's, Boston; Maryland, Balto., 15-20.
MARLOTTE, Harriet, Co.: Orph., Oakland; Orph., Los Angeles, 14-20.
MARTINS, Flying: Bushwick, B'klyn, 15-20.
MARTIN and Scofield: Orph., B'klyn.
MARX Brothers, Co.: Keith's, Cinti., 15-20.
MASON, Harry Lester: Keith's, Wash., 22-27.
MASON and Murray: Orph., Los Angeles.
MAYHEW, Stella, and Billy Taylor: Orph., 'Frisco; Orph. Oakland, 14-20.
McCORMACK and Wallace: Orph., Minneapolis, 14-20.
McCULLOUGH, Cari: Prospect, B'klyn.
McDERMOTT, Billy: Maj., Chgo.; Empress, Grand Rapids, 15-20.
McDEVITT, Kelly and Lucy: Forsythe, Atlanta, 15-20.
McFARLAND Marie and Marr: Orph, Chattanooga, 11-13.
McKAY and Ardine: Alhambra, N.Y.C.; Bushwick, B'klyn, 15-20.
MEDLIN, Watts and Town: Empress Grand Rapids, 15-20.
MERCEDES: Bushwick, B'klyn.
MEYAKOS: Keith's, Indianapolis.
MILES, Homer, Co.: Orph., 'Frisco; Orph., Sacramento, 15-16; Orph., Stockton, 17-18; Orph., Fresno, 19-20.
MILLER and Mumford: Roanoke, Roanoke, Va., 11-13.
MILLER and Vincent: Colonial, Erie, Pa.
MILO: Orph, Omaha; Orph., Minneapolis, 14-20.
MILTON and De Long Sisters: Royal, N.Y.C., 15-20.
MODESTE, Mortensen; Orph., St. Paul; Orph., Minneapolis, 14-20.
MONTGOMERY, Marshall: Orph., Kansas City; Keith's, Dayton, 22-27.
MOORE, O'Brien and McCormick: Orph., Minneapolis.
MORRELL Beatrice Sextette: Keith's, Boston, 22-27.
MORGAN, Jim and Betty: Keith's, Cinti., 15-20; Davis, Pittsburgh 22-27.
MORRIS, William, Co.: Keith's Wash.
MORTON, Clara: Keith's Cleveland.
MORTON, Ed.: Orpheum, Denver.
MORTON and Glass: Keith's, Cleveland.
MORTON and Moore: Davis, Pittsburgh 15-20.
MOSCONI Brothers: Keith's, Wash.; New Brighton, Brighton Beach, N.Y., 22-27.
NASH, George: Keith's, Toledo.
NEALAND Walter Co.: Prospect B'klyn.
NEARY and Miller: Colonial, Norfolk, 11-13; Orph., Chattanooga 15-17; Grand, Knoxville, 18-20; Forsythe, Atlanta, 22-27.
NELSON, Nicholas, Troupe: Temple, Detroit, 15-20.
NESBIT, Evelyn, and Jack Clifford: Shea's Buffalo; Keith's, Phila., 15-20.
NONETTE: Keith's, Phila.; Prospect, B'klyn, 15-20.
NORDSTROM, Francis: Keith's, Cinti., 15-20.

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Under direction ALF T. WILTON

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AND

GEORGE MOORE

IN NEW SONGS AND DANCES

NORDSTROM, Marie: Keith's, Wash.; Colonial, N.Y.C., 15-20.
NORTH, Frank, Co.: Orph., Jacksonville, 11-13.
NORTHLANE and Ward: Prospect, B'klyn.
NORTON and Lee: Keith's, Indianapolis; Keith's, Louisville, 15-20; Forsythe, Atlanta, 22-27.
NORVELLES: Keith's, Toledo; Keith's, Dayton, 15-20.
NURSERY Land: Keith's, Wash.
OLIVA: Keith's, Indianapolis; Keith's, Dayton, 15-20.
OHRMANN, Chilson, Mme.: Orph., Salt Lake City; Orph., Denver, 14-20.
OLCOTT, Charles: Forrest Park, St. Louis, 14-20.
OLIVER and Olp: Forsythe, Atlanta.
ON the Veranda: Orph., Jacksonville, 11-13; Roanoke, Roanoke, Va., 15-17; Bijou, Richmond, 22-24; Colonial, Norfolk, 25-27.
O'NEIL, Doc: Temple, Hamilton, Can., 22-27.
ORANGE Packers: Palace, N. Y.C.; Orph., B'klyn, 15-20.
ORRES and Drew: Colonial, Norfolk, 11-13.
ORTH and Dooley: Alhambra, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
OVERTONES: Orph., 'Frisco, 14-20.
PALFREY, Hall and Brown: Royal, N.Y.C., 15-20.
PALMER, Gaston: Colonial, N. Y.C.
PARILLO and Frabito: Maj., Milwaukee.
PARISH and Peru: Bushwick, B'klyn, 15-20.
PASSION Play of Washington Square: Keith's, Indianapolis; Princess, Nashville, 15-17; Lyric, Birmingham, 18-20; Forsythe, Atlanta, 22-27.
PASSION Play of Washington Square (Western): Orph., Kansas City, 14-20.
PATRICOLA and Myers: Dominion, Ottawa.
PATTERSON, Burdella: Empress, Grand Rapids.
PAUL, Le Van and Dobbs: Lyric, Birmingham, 22-24; Princess, Nashville, 25-27.
PAYNE and Niemeyer: Keith's, Toledo.
PETERSON Brothers: Davis, Pittsburgh, 15-20.
PETTICOATS: Keith's, Phila., 15-20; Keith's, Wash., 22-27.
PIETRO: Orph., Salt Lake City, 14-20.
PILLER and Douglass: Davis, Pittsburgh; Keith's, Cleveland, 15-20.
PONZELLO Sisters: Colonial, N.Y.C.; Davis, Pittsburgh, 22-27.
POWDER and Capman: Keith's, Cinti.; Forest Park, St. Louis, 14-20.
POWELL, Catharine: Orph., Salt Lake City; Orph., Denver, 14-20.
PRIMROSE Four: Keith's, Phila.; Keith's, Boston, 15-20.
QUIGLEY and Fitzgerald: Orph., Jacksonville, 15-17; Bijou, Savannah, 18-20; Bijou, Richmond, 22-24; Colonial, Norfolk, 25-27.
QUINN and Lafferty: Lyric, Hamilton, Can.; Dominion, Ottawa, 15-20.
QUIROGA: Orph., 'Frisco; Orph., Oakland, 14-20.
RANDEGGER, G. Aldo: Keith's, Cinti.; Keith's, Dayton, 15-20.
READINGS Four: Empress, Grand Rapids.
RED Fox Trot: Orph., Salt Lake City; Orph., Denver, 14-20.
RED Heads: Maj., Milwaukee; Keith's, Wash., 22-27.
REGEL, Dorothy, Co.: Keith's, Phila.; Keith's, Dayton, 15-20.
REXOS: Bijou, Savannah, 15-17; Orph., Jacksonville, 18-20.
REYNOLDS and Donegan: Fountaine Ferry Park, Louisville, 14-20.
REXOS: Bijou, Savannah, 15-17; Orph., Jacksonville, 18-20; Grand, Knoxville, 22-24; Orph., Chattanooga, 25-27.
RICE, Andy: Orph., Stockton, 10-11; Orph., Fresno, 12-13; Orph., Los Angeles, 14-20.
RIGOLETTO Brothers: Royal, N.Y.C.
RIVER of Souls: Orph., St. Paul; Orph., Minneapolis, 14-20.
ROCK, William, and Francis White: Palace, N.Y.C.
ROLAND, George, Co.: Bushwick, B'klyn, 22-27.
RONAIR Ward and Farren: Keith's, Indianapolis.
ROONEY, Pat, and Marion Bent: Orph., B'klyn.
ROY and Arthur: Princess, Nashville, 11-13; Grand, Knoxville, 15-17; Orph., Chattanooga, 18-20; Bijou, Savannah, 22-24; Orph., Jacksonville, 25-27.
ROYE, Ruth: Prospect, B'klyn.
RYAN and Lee: Davis, Pittsburgh; Orph., B'klyn, 15-20; Keith's, Phila., 22-27.
RYAN and Tierney: Bushwick, B'klyn; Shea's, Buffalo, 15-20.
SALE, Chic: Keith's, Dayton; Colonial, Erie, Pa., 15-20; Keith's, Toledo, 22-27.
SALON Singers: Temple, Detroit.
SAWYER, Joan: Keith's, Cleveland; Davis, Pittsburgh, 15-20.
ST. DENIS, Ruth, Co.: Orph., Oakland; Orph., Los Angeles, 14-20.
SCHEFF, Fritzi: Orph., 'Frisco, 7-20.
SCHOOLER and Dickinson: Keith's, Boston, 15-20.
SCOTCH Lads and Lassies: Orph., Kansas City.
SHARROCKS: Keith's, Phila., 15-20.
SHATTUCK, Truly, and Marta Golden: Alhambra, N.Y.C.
SHAW, Mary, Co.: Orph., B'klyn; Keith's, Wash., 15-20.
SHAYNE, Al.: Keith's, Pittsburgh; Keith's, Cinti., 15-20; Temple, Detroit, 22-27.
SHIRLEY Sisters: Empress, Grand Rapids, 15-20.
SHONE, Hermine, Co.: Bushwick, B'klyn, 15-20.
SIMMS, Willard, Co.: Orph., Los Angeles.
SIX Little Wives: Princess, Nashville, 22-24.
SMALLEY, Ralph: Davis, Pittsburgh; Keith's, Wash., 15-20.
SMITH, Irene and Bobby: Empress, Grand Rapids.
SOLAR, Willie: Keith's, Dayton; Shea's, Buffalo, 15-20.
SORETTY and Antoinette: Fountaine Ferry Park, Louisville, 14-20.
SOUTHERN Porch Party: Temple, Hamilton, Can., 22-27.
STANDISH, Jessie: Dominion, Ottawa.
STANLEY, Stan, Trio: Orph., B'klyn.
STATUES, Five: Orph., St. Paul.
STEADMAN, Al, and Fanny: Keith's, Cinti.; Colonial, N. Y.C., 15-20.
STEVENS and Falk: Orph., Kansas City, 14-20.
STONE and Haynes: Orph., Denver.
STONE and Kalisz: Maj., Milwaukee.
SULTANAS: Davis, Pittsburgh, 15-20.
SUTTON, McIntyre and Sutton: Colonial, Erie, Pa.
SURATT, Valeska, Co.: Palace, Chgo.
SVENGALI: Orph., Sacramento, 15-16; Orph., Stockton, 17-18; Orph., Fresno, 19-20.
SWIFT, Thomas Co.: Maj., Chgo., 14-20.
SWOR and Mack: Keith's, Louisville; New Brighton, Brighton Beach, N.Y.C., 22-27.
SYMONDS, Jack: Orph., Chattanooga, 11-13; Bijou, Richmond, 15-17; Colonial, Norfolk, 18-20; Roanoke, Roanoke, Va., 22-24.
TANGUAY, Eva: Colonial, N. Y.C.
TEMPLETON, Fay: Davis, Pittsburgh; Maj., Chgo., 14-20.
THOMAS, Philip, Quartette: Shea's, Toronto.
TIERNEY, Jack and Harry: Bushwick, B'klyn.
TIGHE, Harry, and Sylvia Jason: Hipp., Youngstown; Keith's, Indianapolis, 15-20.
TIFFORD Co., Alhambra, N.Y. C.
TYAN and Geneva: Keith's, Dayton.
TUMBLYS, Two: Orph., Los Angeles.
TOWLE, George: Dominion, Ottawa, 15-20.
TOWLE, Joe: Temple, Hamilton, Can., 15-20.
TOYE, Dorothy: Orph., 'Frisco, 14-20.
TRAVERS, Noel, Co.: Shea's, Toronto.
TREVITT'S Military Dogs: Roanoke, Roanoke, Va., 22-24.
TRIX, Helen: Bushwick, B'klyn.
TROVATO: Palace, Chgo.
TUSCANO Brothers: Keith's, Dayton, 22-27.
VAN Cleve: Royal, N.Y.C., 22-27.
VANDEHOFF, Co.: Keith's, Phila., 22-27.
VALENTINE and Bell: Orph., Denver.
VALMONT, Lucy, Co.: Royal, N.Y.C.
VAN and Schenck: Bushwick, B'klyn, 15-20; Keith's, Phila., 22-27.
VANDERBILT and Moore: Orph., Salt Lake City, 14-20.
VEDIE Troupe: Lyric, Birmingham, 11-13; Victoria, Charleston, 18-20; Orph., Jacksonville, 22-24; Bijou, Savannah, 25-27.
VERNON and Stanley: Casino, Schenectady, N. Y., Indef.
VINCENT, Claire, Co.: Orph., Omaha; Temple, Detroit, 15-20.
WAKEFIELD, W. H.: Orph., Salt Lake City; Orph., Denver, 14-20.
WAR Brides: Keith's, Indianapolis, 15-20; Keith's, Dayton, 22-27.
WARE, Helen, Co.: Maj., Chgo.; Maj., Milwaukee, 14-20.
WARREN and Conly: Orph., Denver.
WARREN and Templeton: Keith's, Boston.
WATSON Sisters: Orph., Oakland; Orph., 'Frisco, 14-20.
WEEKS, Marion: Maryland, Balto.
WELCH, Ben: Royal, N.Y.C.; Bushwick, B'klyn, 15-20; Keith's, Boston, 22-27.
WENTWORTH, Vesta and Teddy: Shea's, Toronto; Temple, Hamilton, 15-20.
WHALEN, Albert: Bushwick, B'klyn, 22-27.
WHEATON, Anna, and Harry Carrol: Keith's, Phila.
WHEELER, Bert, Co.: Maj., Milwaukee, 14-20.
WHELAN, Albert: Keith's, Wash.; Keith's, Phila., 15-20.
WHEELER, Bert, and Betty: Maj., Chgo., 14-20.
WHICH One Shall I Marry: Prospect, B'klyn.
WHIPPLE-Huston, Co.: Orph., Chattanooga, 10-13; Grand, Knoxville, 15-17; Orph., Chattanooga, 18-20.
WHITE and Clayton: Keith's, Louisville; Palace, Chgo., 7-13.
WHITE, Caroline: Forsythe, Atlanta.
WHITE, Al. B.: Orph., B'klyn.
WHITING and Burt: Palace, Chgo.; Maj., Milwaukee, 14-20.
WILCOX, Bert, Co.: Colonial, Norfolk, 15-17; Bijou, Richmond, 18-20.
WILLIAMS and Wolfus: Keith's, Toledo.
WILLIAMS, Elsie, Co.: Keith's, Boston.
WILLING, Bentley and Willing: Orph., Sacramento, 15-16; Orph., Stockton, 17-18; Orph., Fresno, 19-20.
WILSON, Franklyn, Co.: Temple, Hamilton, Can., 15-20.
WILSON, Jack, Co.: Bushwick, B'klyn; Keith's, Wash., 15-20.
WILSON and Aubrey: Temple, Detroit; Temple, Hamilton, Can.
WILTON Sisters: Grand, Knoxville, 15-17; Orph., Chattanooga, 18-20; Bijou, Savannah, 22-24; Orph., Jacksonville, 25-27.
WINDOW, Muriel: Maj., Milwaukee, 14-20.
WOOD, Britt: Shea's, Buffalo; Shea's, Toronto, 15-20.
WOOD, Juliet: Grand, Knoxville, 15-17; Orph., Chattanooga, 18-20.
WRIGHT and Dietrich: Keith's, Cleveland; Temple, Detroit, 15-20.
YOUNG and April: Keith's, Boston, 22-27.
ZORA, Gara: Maj., Chgo., 14-20.

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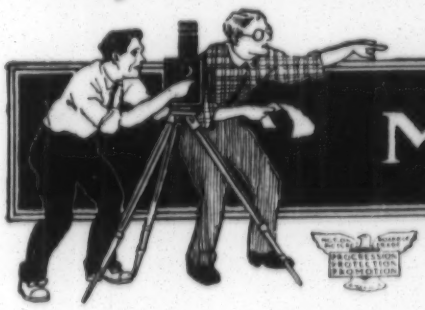


MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

OVER URGERS OF MERGERS

ONCE more the daily newspapers have been busy merging certain motion picture concerns, and not only displaying their abysmal ignorance of actual conditions in the film world, but probably delaying the culmination of such negotiations as were in progress by premature publication of nebulous plans. Rumors, statements, contradictions and retractions have so snarled up the situation and developed so much unnecessary if not entirely unexpected opposition that there will probably have to be legal construction of certain contracts now in force before projected combinations can be completed in detail and put into active operation in the immediate future.

THE MIRROR'S Pacific Coast correspondent duly reported the conference in Los Angeles of the heads of the various companies chiefly concerned, but although it was well understood that there has been "a hen on" for some time, in pursuance of a conscientious and consistent policy of helping rather than hindering the trade through its pages, this paper has resolutely refused to "count chickens before they are hatched."

Nevertheless it is freely predicted that some more or less radical realignment of the film forces is imperative to meet changed conditions. A state of affairs similar to those in the theatrical business in the early days of the syndicate confronts the motion picture makers, some of whom decline to be classified merely as "manufacturers." The ancient contest between producers and distributors, which in purely commercial lines may be compared to the often conflicting relations between manufacturers, jobbers and retailers, has been aggravated by numerous complications which under ordinary conditions would be considered merely minor trade differences.

The apparent impossibility of standardizing the products of the various companies—as is the case in any line where art, or at least good taste, is so important; the temporary dissension between the exhibitors and the Motion Picture Broad of Trade, resulting in two expositions this Spring, entailing extra expense for the producers, with no corresponding returns, and the failure of the various factions to get together on the censorship question, together with certain economic conditions, external and internal, have all combined to make the present situation particularly delicate.

Triangle is likely to become a five-pointed star by the addition of Lasky and Famous Players, provided Paramount interests can be satisfied. Combinations of this kind are usually achieved strictly *in camera*, and the developing should be done in a "dark room"; but publicity being the light and life of "the show business," the temptation to open things up frequently results in "fogging the film" before the negative is "fixed." Possibly such may be the case with the present as with the previous merger.

The Vitagraph Company has broadened its financial phylacteries to a $25,000,000 corporation, still President Blackton emphasizes the fact that this is not a merger, but merely a natural development of this old, established organization to meet the modern demands for producing and marketing super-feature pictures.

Undoubtedly mergers of companies of similar aims and interests, for the purpose of producing and marketing more economically, are advisable and will be achieved in course of time; but it may be well to take time.

The United States of America is the most wonderful example of a successful merger of diverse and in many minor respects conflicting interests—but it should not be forgotten that it took a Civil War to settle it. If the film industry can avoid this, and unite to fight outside foes as well as annex the world wide trade now looking to America for pictures, it will prosper more than through controversies, suits and counter-suits.

SELAH.

ANN PENNINGTON, ON AND OFF.

Ziegfeld Follies Favorite Who Is to Become a Screen Star Under the Management of the Famous Players Film Company.

BOTTOMS WITH BLUE PENCILS

AT a meeting of the Drama League of Philadelphia, held in the historic Walnut Street Theater, Walter W. Irwin, general manager of the V.L.S.E., led the attack on the censor entrenchments by hurling the following epigrammatic bomb into the enemy's defenses:

"The Pennsylvania censors of motion pictures are competing with the Ohio censors for a crown of asses' ears."

The picture advocates applauded the sentiment vigorously, and Mr. Irwin continued:

The actions of the Pennsylvania censors in condemning perfectly harmless films just because certain situations therein do not sink to the level of the milk and water standard which they evidently believe ought only be served to the public, is a striking illustration of the intolerance, born of ignorance, and united with natural prejudice. If we are to cut out all the fights, the rough action in the pictures, the censors might as well go further and eliminate the duel in "Romeo and Juliet;" also the balcony scene, on the plea that young women should not see young men alone late at night. It would be as reasonable to censor the story of the traitorous disciple from the life of Christ as to attempt to cut out all parts with a "punch" from films. It is not possible to accentuate good without contrasting it with evil. The American public never has gone wrong on moral issues, and they will not go wrong if allowed to use their judgment in the censorship of motion pictures.

Not long ago in Pennsylvania "The Battle Cry of Peace," a picture showing the invasion of New York City by a foreign enemy and demonstrating the defenseless condition of our country, was almost ruined by the censors ordering that there be stricken out a scene in which a mother saves her two children from worse than death, the very scene which would make any real man feel that he would willingly die in the trenches to save his family from such outrage. It was only after much argument and a threat to take the matter to court, that the censors consented to let the picture retain this effective object lesson. And that incident is only one of many where producers have come face to face with intolerant rulings made by persons "clothed with a little brief authority," an authority with which they should never have been invested, and the exercise of which is an invasion of the rights and liberties of the citizen.

In Ohio, a picture depicting the life of our Savior was utterly spoiled by the elimination of the crucifixion. The feminine censor who was responsible for this piece of vandalism excused her action on the plea that the scene was too horrible. Thus the martyrdom of Him who died to save others, was condemned as an unfit subject for the public gaze, and the strongest lesson of the picture destroyed.

On another occasion a comedy which showed a party of young people engaged in innocent fun, during the course of which a country constable was thrown into a lake, came under the censor ban. The reason alleged was that the scene held up the guardians of the law to ridicule.

The menace of film censorship does not stop short there. The analogy between the printed page and the motion picture as mediums of expression, is perfect in every detail. There the newspaper publisher uses white paper that comes from the mills, the film publisher uses the sensitized celluloid. Where the newspaper publisher uses types of lead and printer's ink, the film publisher uses the light of the sun focused into and filtered through the lens of the camera. If our forefathers thought it wise to write the freedom of the press into the organic law of the State, why should we hesitate to allow the same franchise and liberties to the motion picture? Can there be any doubt that in time to come, if the censorship evil be not checked in decisive fashion, that the press may some day be subjected to similar interference? The spirit of fanaticism knows no bounds to its ambition, and that spirit is rampant to-day in the ranks of the censor brigade.

There can be no doubt that the motion picture is a medium of expression of the most powerful type, and that as such, it is entitled to the same legal privileges as the press. In other words, it is entitled to be free.

Mr. Irwin was supported in pleading the case of the producer by Dr. Crenstone Brenton, of the National Board of Review, who presented voluntary censorship, as embodied in that organization, as a fair method.

"The voluntary censor," said Doctor Brenton, "has no political axe to grind. If it becomes necessary to censor all pictures down to what may be seen by children only, we will have an insipid screen of no possible value."

The one point the picture orators overlook is the fact that the State needs revenue, and if this can be amicably arranged they may avoid censorship. *Verb. sap.*

FIRST NATIONAL MOTION PICTURE EXPOSITION

Historic Madison Square Garden Transformed into a Green Ceilinged Grotto of the Latest and Greatest of Popular Arts under Auspices of Its Board of Trade

Anita Stewart

Transformed as if by a wand of magic into a fairyland of beauty, Madison Square Garden houses the First National Motion Picture Exposition held under the auspices of the Motion Picture Board of Trade. The greatest festival in the annals of the industry was opened with short formal exercises last Saturday afternoon and is still going on.

When the gates opened a vast crowd thronged the capacious hall which was lined with rows of gold and white pergolas, each artistically decorated with its own color scheme. The predominant shadings, however, are green, white, and gold, symbolical of Life, Purity, and Wealth, the ultimate ideals of the industry. The roof of the garden is covered with billowy green and white draperies and dimmed lights diffuse an air of enchantment which is enhanced by the picturesque double-decked pergola in the center of the floor, housing the projection machines and the managerial offices.

At the entrance is the dance floor with its dainty Japanese booth in the center and at the far end of the hall, the motion picture theater seating two thousand people. On the Fourth Avenue side is a Grecian stage with the screen in the center. On either side is a motion picture studio where pictures are taken daily with selected casts under the direction of several well-known producers.

Booths Make Brilliant Showing

On either side of the central features of dancing floor and motion picture theater, and extending down the entire length of the garden, are the booths of the many exhibitors, the various manufacturers and the kindred arts, all on the same color scheme of green and white and gold and presided over by the prominent stars of the film world, representing the various companies. Above these is a twenty-foot promenade and beyond it still another row of booths. From this point upward toward the lofty dome of the amphitheater rows of seats.

The booths are all so well decorated that it is hard to favor any particular one. Paramount with one of the largest, ranks well in the van. The International Film Service, Fox Film, Universal, Paragon, Mutual, Vitagraph, Los Angeles Chamber of Commerce, and Nicholas Power occupy space on the main floor and a number of accessory concerns the balcony.

The opening consisted of musical selections by the Rialto Theater orchestra, under the direction of Samuel Rothapfel, and speeches by Com. J. Stuart Blackton; Collector of the Port, Dudley Field Malone; Rear Admiral N. R. Usher, and the Rev. Cyrus Townsend Brady. All of the addresses were short and pithy and were well received, especially that of Mr. Malone, which voiced a ringing patriotic appeal. Shortly afterwards Leo Stevens, the well-known aeronaut ascended from the roof of the garden in his midget balloon. He distributed a large quantity of exposition advertising matter and endeavored to establish a new altitude record, but wind conditions caused him to descend a few hours later in Long Island.

There is rapid action every day of the exposition and when the exhibitors are not providing special features the following general programme will be observed:

From 11 A. M. to 2 P. M., pictures with pipe organ accompaniment; from 2 P. M. to 3 P. M., dancing with ragtime orchestra; from 3 to 5.30 P. M., presentation of feature pictures with symphony orchestra; from 5.30 to 7.30 pictures with pipe-organ accompaniment; from 7.30 to 9 P. M., dancing with rag-time orchestra, and 9 to 11 P. M., the making of motion pictures.

Contribute to Actors' Fund

Sunday was Actors' Fund Day and a special programme consisting of musical selections and a series of Universal pictures was presented. Part of the day's proceeds were contributed to the half million dollar fund being raised by the motion picture industry for the theatrical interests.

During the course of the evening David Bispham, the famous baritone, rendered several solos, and Ethel Gilmore, the premiere danseuse, appeared in a medley of her famous interpretative dances. Sunday was also devoted to the interests of the Universal Company, and productions of the concern composed the major part of the motion picture programme.

Monday was Bankers' and Business Men's Day. John R. Freuler, president of the Mutual Film Corporation, and W. A. Johnston, editor of the *Motion Picture News*, delivered addresses on "The Motion Picture as One of America's Greatest Industries." The relationship between the banker and the industry was touched on by several other speakers. Bluebird productions were favored on the day's motion picture programme. The new talent contests were also held with results which produced endless mirth among the spectators.

The interests of Essanay and the Los Angeles Chamber of Commerce made up the programme to a large extent on Tuesday. A number of Essanay's latest pictures were shown, and a quintet of Californians sang "California, I Love You," and other specially arranged songs.

Wednesday opened with Nicholas Power in the presiding chair and speeches by F. H. Richardson, of the *Motion Picture World*, and J. H. Hallberg, of the *News*. Both of the latter authorities speaking on projection, its losses and the various types of machines.

The public has already shown its appreciation of the splendid programmes presented by attending in such large numbers that strict measures had to be taken to prevent overcrowding. This is not surprising when it is remembered that a greater number of stars have appeared than have ever been seen together at one time in screen history, and that the film productions were and are of the highest type.

Vitagraph's Unique Exhibits

The Vitagraph Company has two booths, one on the Twenty-seventh Street side, which are artistically decorated. The pergola has been transformed into a Japanese garden with varicolored lanterns and sprays of wisteria blossoms. The booths on the main floor are in charge of four charming girls, the Misses Morrison, Francis, Charlton, and Ruth. When the stars are not present these young ladies give away souvenirs and photographs. Practically all of the company's stars have been or will be present. The Vitagraph Company also has another stand, on the opposite side of the hall. This place houses the projection machine and a short throw screen on which are the latest productions and clippings from a number of the Vitagraph pictures.

A unique and powerful feature of the Vitagraph entertainment on the main floor of the hall was the display at that company's projecting booth of two reels of unusual interest. One reel contained what might be termed "a thrill a second." This reel was made up from all the big scenes of Vitagraph releases and was called "Big Moments from Popular Vitagraph Productions." Among the noted sections shown were the famous wreck scene from "The Juggernaut," the auto accident in "The Wheels of Justice," and many others. The other photoplay, which aroused the enthusiasm of the fans, was the introductions to their favorite Vitagraph stars. Each of the players walked on the screen, made a bow and through the medium of subtitles were heard to make some remark, after which they made their exit.

After the personal appearance of the players, it can be safely said that these two reels proved to be the most interesting thing connected with the exposition.

Anita Stewart on "The Suspect" List

A dainty, petite, fresh-looking blonde lady, beautifully gowned and escorted by a gentleman in evening dress, entered the Garden and hurried down the aisle toward Booth No. 9. Instantly a buzz of whispered comment circulated the vast auditorium: "Rumor on two thousand tongues"—Telepathy or some such mysterious agency, spread the news, and by the time the young lady had said "good evening" to Uncle Sam Spedon, the Vitagraph booth was surrounded by an admiring multitude, all whispering "Anita Stewart"—which proves that this Vitagraph star is especially adapted to the leading role in "The Suspect," a five-part Vitagraph picture, which is listed for release the later part of May.

Mary Pickford

The theme of the story was taken from H. J. W. Dam's book entitled, "The Silver Shell." S. Rankin Drew is responsible for the picturization as well as its direction, and he also plays the lead opposite Miss Stewart.

The popular Vitagraph star appears in the role of a leader of a society of nihilists and is supported by many Vitagraphers of prominence, including Anders Randolf, Julia Swayne Gordon, Bobby Connelly and Edward Elkas. The picture also introduces Frank Wupperman, a new face in Vitagraph films.

Paramount Stars in Evidence

Paramount presents one of the largest main floor booths, decorated in unique fashion. It is on the Twenty-seventh Street side and consists of three consecutive stands. The first is fitted up with wicker furniture and represents the business end, the second is a luxurious reception room for guests. The last is a most pretentious drawing room, elaborately furnished. The Paramount stars present include Mary Pickford, Lenore Ulrich, Pauline Frederick, Blanche Sweet, Hazel Dawn, Marguerite Clark, George Beban, Fanny Ward, Geraldine Farrar. President Hodgkinson and other officers are also among the active workers. George Beban's first Pallas picture, "Pasquale," deserves particular mention, as well as Mr. Beban's relation of a number of incidents that happened during the picturizing. On Monday, J. R. Bray, originator of the Paramount cartoons, described the making of them and demonstrated the marvelous technique required to give to the public pen and ink drawings which live on the screen.

The Paramount Pictograph Department was represented at the booth on Tuesday and many of the contributors to this animated magazine were present, among them being Professor Munsterberg.

Mutual Presents "Little Mary"

With one of the largest and most business-like stands on the floor, the Mutual Film Corporation is introducing all of its stars personally. Little Mary Miles Minter, the newest and youngest star, greets her legion of friends in person both in the afternoon and in the evening.

Mutual week at the exposition divided, so to speak, into six different parts: Monday night, Marguerite Courtot night; Tuesday, Charlie Chaplin night; Wednesday, Thanhouser night, presenting Florence La Badie; Thursday night, American; Friday night, Gaumont, with Gertrude McCoy and other popular favorites; Saturday night, straight Mutual.

Many novel entertainments are still due at the Mutual booth, but President Freuler, who has taken active charge of the Mutual's representation at the exposition, plans to keep them secret.

"I have planned numerous pleasant surprises for Mutual followers," said President Freuler, "but I think it best to keep them quiet until we are ready to spring them, so to speak."

Mutual is occupying 1,500 square feet of space, artistically arranged in ancient Grecian style. A monster court entrance ushers visitors into the exhibit, one-half of which is given over to the booking end of the corporation and the other half to a reception room, at which the various stars, who appear in person, hold court.

Power's Machines in Demand

The Nicholas Power booth on the Twenty-sixth Street side is equipped with all the latest projection machines, a showing of unusual interest to exhibitors. Powers projection machines are used in both the main theater and in the concert hall.

One of the most unique exhibits is the Paragon censorship court. Policewomen arrest offenders, and the latter are haled before the judge, who fines them or sends them to a mock jail. The fines will be used to combat unfair legislation. Among the most prominent offenders who signed the petition to be sent to Gov. Whitman and paid fines, were Mr. and Mrs. Vincent Astor, Carl Laemmle, King Baggot, Ben Wilson, and David Bispham.

The booth of the International Film Service carries out the idea of national preparedness. Four strikingly pretty nurses are in attendance with the stars, Howard Estabrook, and Jean Sothern. W. R. Hearst has offered a handsome silver loving cup to be presented the most popular motion picture actress, the public voting to determine that person.

The full programmes for the latter half of the week are as follows:

WEDNESDAY, MAY 10.

Mutual Day.
Exhibitors' Day.
Players' Day.
Projection Day—2.30 P. M., Concert Hall, Nicholas Power, Vice President Motion Picture Board of Trade, presiding.
Address—F. H. Richardson, projection editor "Moving Picture World," "Startling Facts Concerning the $40,000 a Day Losses Incurred in Projection of Motion Pictures."
Address—"Projection and Projection Machines," J. H. Hallberg, projection editor "Motion Picture News."
Open Discussion.
Pictures and Dancing all the time.

THURSDAY, MAY 11.

Exhibitors' Day.
Players' Day.
Fire Insurance Day.
Commodore—J. Stuart Blackton, President Motion Picture Board of Trade, presiding.
THE RELATION OF THE INSURANCE INTERESTS TO THE MOTION PICTURE INDUSTRY—Charles A. Hexamer, Secretary, Philadelphia Fire Underwriters' Association.
CARE IN THE STORAGE AND HANDLING OF MOTION PICTURE FILMS—J. F. Ancona, Special Engineer, Eastman Kodak Co.
MUNICIPAL REGULATIONS—Hon. Robert Adamson, Commissioner, Fire Department, New York City.
***INSURANCE CONTRACTS AND COSTS—John A. Eckert, President, John A. Eckert & Co.**
Open discussion.
Paramount Day—Lasky, Famous Players, Morosco.
Pictures and dancing all the time.
***Subject to correction Monday A. M.**

FRIDAY, MAY 12.

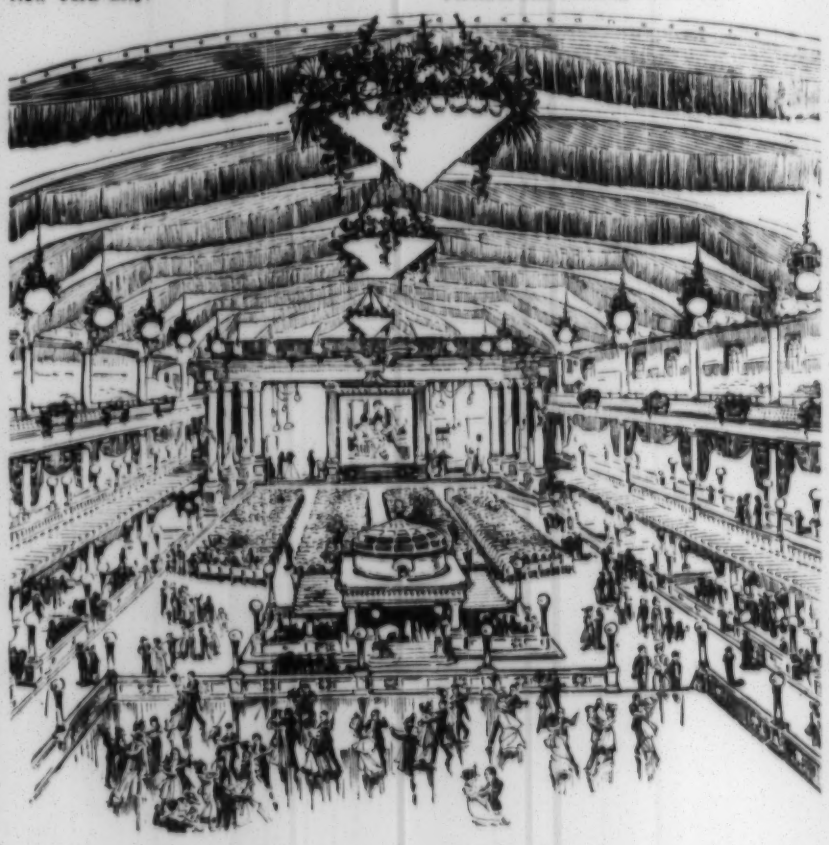
Fox Film Corporation Day.
Exhibitors' Day.
Players' Day.
Pictures and dancing all the time.

SATURDAY, MAY 13.

Vitagraph Day.
Exhibitors' Day.
Players' Day.
Battleship Day—Majorie Sterrett.
Preparedness, Army and Navy and National Guard Day.
Picture Play Directors' Day.
Pictures and dancing all the time.

SUNDAY, MAY 14.

International Film Service Day.
Exhibitors' Day.
Players' Day.
Children's Day.
Pictures and dancing all the time.



Spoor Presides Over Essanay

Essanay's stand is exceedingly attractive in appearance and Tuesday some of its famous productions were shown. President Spoor is a constant visitor.

The Los Angeles Chamber of Commerce is well represented by a large booth on the Twenty-sixth Street side, where the products of California are on exhibition.

The Universal booth is decorated with red, white and blue bunting and a large American flag in electric lights forms the entire back of the stand. The Bluebird pergola is constructed of extremely picturesque garden effects.

Chamber of Commerce Competition

The location of Metro and Vitagraph on opposite sides of the aisle, whether intentional or not, caused considerable comment, owing to the fact that the Vitagraph group are at the head of the Board of Trade and Metro at the head of the new Chamber of Commerce. The aisle was constantly crowded and the rival press agents pointed with pride to the crowds their exhibits were drawing. Messrs. Bolster Shaw and Gallager took turns in disseminating information about the Vitagraph Company, while Sam Speedon circulated about the hall giving the "glad hand" to the exhibitors.

Animated Cartoons in Making

A studio booth has been installed by the Kineticartoon Corporation at which artists draw the likenesses of prominent visitors to the show and then throw them on the screen in animated form. This is the first time the public and the greater part of the motion picture trade have had an opportunity to see how this remarkable system is worked. A charge of $100 will be made for each Kineticartoon. They will be of great value in political and other personal advertising. The pictures made at the Garden, in addition to being shown there, will be sent out over the Kineticartoon syndicate. The proceeds of the studio during the week will be contributed to the Motion Picture Campaign for the Actors' Fund.

Arthur Leslie's Exhibit

Exhibit No. 144, on the south, elevated promenade, bears the legend in bold letters: "Arthur Leslie's Publicity Headquarters." Unusual in character is this booth, as it shows the various processes of the newspaper syndicate publication which has heretofore been a mystery to most readers. Alice Joyce, Pearl White, Edwin August, Edmund Breeze, Edward Martindel and many other screen stars received the public at this booth and distributed handsome sepia autographed portraits and other worthwhile souvenirs. The most effective novelties were varicolored balloons bearing the portrait of Edwin August. Five thousand were distributed and lent a carnival touch to the passing crowds. Mr. Leslie's advertisement in the New York newspapers for: "A refined red-haired young woman to blow up five thousand balloons," created amused interest and comment.

At this booth was prepared the daily column, "Hoo's Hoo in Filmland," which appeared in the exposition official newspaper. Mr. Leslie is known throughout the industry as "the man who put the motion picture on the newspaper map," as he was the first newspaperman to inaugurate a motion picture department in newspapers throughout the country.

Buzzings of the Busy Bee

John Gray and J. K. Burger of the International, were discussing the high salaries of some of the actors in the refreshment room, when Burger received the check for the drinks. As he looked at it he sighed: "You can have Mary Pickford's or Charlie Chaplin's income, but give me the bar privilege here and I'll be satisfied."

Bill Kalem Wright and George Kleine were looking them over on Tuesday night.

Queery: Did the supply of evening clothes run out on Screen Club Night?

Arthur Sawyer, of the Canadian Metro Company, had as his guests, A. N. Brodeur, President of Metro Pictures of Canada, and B. Hal Brown, President of the Prudential Trust of Montreal.

Who sang, "What did Dugan do to Him"? Ask Dad, he knows.

We hand it to "Pap" Parsons, of Pathe, for being a picker of beauty. The girls in his booth made one of the hits of the week. Particularly fetching were the costumes of Miss George—different each evening. Colonial costumes with their hoop-skirts do not fit well in a taxi though. The costumes, by the way, were furnished by Adler.

Note: Phil Mindil has erased the luxuriant foliage which he wore for some weeks.

The Metro Company were the happiest people in the Palace for it was their endorsement which gave the show the impetus needed to carry it over. Arthur James deserves most of the credit and can write a page in his scrap book covering the best piece of publicity work he has ever done.

Allen Haase breezed in from Chicago for the show to give a little boost for his new magazine, the *Exhibitors' Herald*.

One of the most noticeable things about the professional people present was the popularity of the programme stars. Everybody knew them on sight, while the "feature stars" generally had to be pointed out to them.

John F. Skerrett, of the Nicholas Power Co., dropped in for a few minutes Monday night. Whether it was the "Expo" or not, he was confined to his home for the balance of the week.

"We Won't Get Home Until Morning" was the song of the stiff-bosomed, swallow-tailed cohorts from the Screen Club when they took possession of the place.

THE BATTLE CRY OF BLACKTON

Vitagraph Expands into a 25-Million Dollar Corporation to Make Super-Feature Films in Future

Following closely on the heels of constant rumors regarding a change in the composition of the Vitagraph Company comes the news that a reorganization is scheduled to take place shortly on the line of plans perfected by Commodore J. Stuart Blackton and Albert E. Smith. The new company will be capitalized at $10,000,000 preferred and $15,000,000 common stock.

Messrs. Blackton and Smith are backed up in their new enterprise by associates who are prepared to go to unheard-of lengths in financing the project of turning out motion picture productions on a gigantic scale, which are expected to outrival anything yet presented to screen patrons. Former president W. W. Rock, who was one of the original founders of the Vitagraph, has not taken an active part in the management of the company for several years, and now retires. He will, however, hold stock in the new company. Commodore Blackton remains as chief producing director, and Mr. Smith continues as chief business executive.

Edna May, whose return to public life in the leading role of "Salvation Joan," the Vitagraph seven reel feature, created a furore in the screen world, will figure as a star in other productions by the company. It was her intention to make but one appearance in films, a sort of greeting and farewell turn; but her success in "Salvation Joan," coupled with the tempting financial offers made her by the Vitagraph, proved too powerful a lure to resist, and the original "Belle of New York" will accordingly continue as a magnet of filmdom.

E. H. Sothern, on his retirement from the "legitimate" stage, will also join the Vitagraph roster of stars. The company already rejoices in a galaxy of screen personalities including Anita Stewart, Earle Williams, Dorothy Kelly, Lillian Walker, Edith Storey, Frank Daniels, Charles Richman, Joseph Kilgour, Harry Morey and numerous others as promising if not yet as prominent.

Mr. Blackton's plans for the future are not yet fully completed, but, among other things, he admits that a continuation of the preparedness propaganda which was so ably assisted by the production of "The Battle Cry of Peace" is a certainty. In this connection it may be stated that a sequel to the latter picture is in process of construction, to be known under the title of—"The Battle Cry of War."

The following formal notice of the reorganization of the company was issued from the Vitagraph headquarters:

We take pleasure in announcing the completion of plans for the formation of a new Vitagraph Company with an authorized capital stock of $10,000,000 preferred and $15,000,000 common. Associated with us in the new company are a number of men of prominence in the financial and business world.

We plan to make the new Vitagraph Company larger and more powerful than any other element in the theatrical world. This reorganization enables us to carry to success productions more artistic and more ambitious than have yet been known to the picture world. We assure exhibitors and patrons an absolutely consistent programme of better pictures than have ever been produced.

ALBERT E. SMITH.
J. STUART BLACKTON.

The capitalists connected with the new venture prefer to remain in the background for the present, but one of them, who did not wish to be quoted, asserted that the plans for production by the reconstructed Vitagraph are such as will surprise the motion picture world when put into operation. It is universally admitted in film circles that the reorganization is likely to furnish astonishing results, and ranks as the most interesting bit of screen news even of the exposition era.

ALBERT E. SMITH.

J. STUART BLACKTON.

$1,500 A WEEK FOR FILM

Pathe's "Goldberg Animated Cartoons" Bring Record Price for Boob Weekly

Records in the motion picture business, which have been fractured several times of late, were again eclipsed when Pathe announced that the Strand Theater at Broadway and 47th Street, New York, had paid $1,500 for one week's first run of the "Boob Weekly," the first Goldberg Animated Cartoon to be released. As this cartoon is but 500 feet in length the rental figures a price of $3 a foot for the week or in running time of the picture $200 per minute. This price has never been equalled.

Messrs. Mitchell Mark, B. A. Rolfe, and Max Spiegel, of the Strand forces, and Messrs. C. R. Seelye and Epstein, of Pathe, who closed the contract, have made arrangements whereby the Goldberg Animated Cartoons will be shown at the Strand regularly for several months.

A striking proof of the high regard in which these films are held by the Pathe Exchange, Inc., and *The Evening Mail* was furnished by the fact that more money has been spent in advertising these short half reel films than any feature ever released with one or two exceptions. Over $30,000 has thus far been expended in advertising the "Boob Weekly."

PALLAS APOLOGIZES

Editor DRAMATIC MIRROR:

In your issue of April 22 in your Motion Picture Department is an article headed Pallas Films "David Garrick" which states, "This famous play was first produced on the American stage in 1872." Will you kindly permit me to make a correction I have before me a "House" programme of the Theater Comique:

White and Spencer, lessee and proprietors. Now open for the season. First week and first time in America, commencing Aug. 16, 1869, and during the week "David Garrick," the great comedy in three acts by T. W. Robertson. Mr. George C. Boniface as David Garrick. (The late George C. Boniface was the stock star.) I also have another House programme which reads as follows:

"Grand Opera House, corner Twenty-third Street and Eighth Avenue. Proprietor James Fisk, Jr., announcing first night of Robertson's beautiful comedy, "David Garrick," in which Mr. George C. Boniface will appear in the title role, Monday evening, Jan. 17, 1870."

MRS. GEORGE C. BONIFACE.

IS NOW THE PLANET

Raver Film Corporation Reorganized by Prominent Wall Street Promoters

The Planet Film Corporation, organized by A. G. Wheeler, member of the New York Stock Exchange; Harry R. Raver, prominent film producer, and John L. Dudley, late of the Citizen's Savings Bank, is gradually assuming proportions.

Departmental heads are being selected and plans for early production are being quietly whipped into shape.

The officers of the company are John L. Dudley, president; Harry R. Raver, vice-president and general manager, and A. G. Wheeler, Treasurer. The directors are: George S. Brown, Francis R. Masters, Paul E. Razor, William D. Judson, John L. Dudley, A. G. Wheeler, Harry R. Raver.

The company's productions will be staged at the Raver studio at Rockville Centre, Long Island, thirty-six minutes by fast express from New York.

The business departments will be in charge of John L. Dudley and A. G. Wheeler. Mr. Dudley is a member of the Chamber of Commerce and has been identified with many large and important corporations. Mr. Wheeler was the organizer of the Automatic Telephone Company.

The executive offices of the company are in the World's Tower Building New York, in the suite formerly occupied by the Raver Film Corporation. Through Mr. Raver, the Planet Company will have the rights of picturizing many Augustus Thomas plays in addition to popular novels and other well-known plays.

CHAPLINITIS ON UNION HILL

As a result of the simultaneous appearance of Charlie Chaplin's "Burlesque on Carmen" at the Fulton and U. S. Temple Theaters, Union Hill, N. J., the town is wearing the broadest smile in its history. Both theaters were packed to the doors, the crowds exhibiting an utter disregard of the prescribed daily routine by staying into the "wee sma'" hours of the morning to see Charlie perform, some for their third show, others came twice during the run of the picture, yet all clamored for a return booking.

E. A. GREWE, JR.

NEW FILM SAFETY DEVICE

Exhibitors, operators, newspaper men, fire underwriters and the motion picture industry in general are manifesting much interest in a new "Safety First" device which lessens the risk of fires in theaters to a minimum. The device consists of two knife-edged magnets, one attached to the upper film can, one to the lower, a highly inflammable piece of fuse, and a controlling device. The action takes place as follows: Should the film catch fire through clogging or in any other way, the fuse is instantaneously ignited. Immediately both magnets are released, cutting off the film as a razor blade would, thereby limiting the loss of film to just the number of feet exposed between the upper and lower cans. At the same time the booth shutter closes, the house lights are turned on, and the orchestra signalled to play.

Experts are of the opinion that installation of this device will reduce the insurance rate on theaters and make possible personal insurance for the machine operator, who has thus far been denied insurance. The invention of this device marks an epoch in the motion picture industry, and from the number of registrations of prominent motion picture exhibitors it would seem that the motion picture theater of the future will be equipped with this Safety First, which in the event of fire will mean both the saving of life and property.

HUNTING THE IRON CLAW

A number of people thought that they could discover the identity of the Laughing Mask in "The Iron Claw," from the wax figure of that famous character, in the Pathe booth. However when the mask was raised they were always fooled, since the image looked like nobody in particular. The statues of Pearl White and Sheldon Lewis bore marked resemblance to those two popular players.

If anybody doubts that there is a lack of future film stars all that they had to do was to see the amateurs registering for parts in the model picture. All kinds, classes and types announced their intention of being screen stars. Moreover there were some remarkably pretty girls in the crowd which swamped the registrars, and the men were not far behind the girls in both quantity and quality.

EXPOSITION NOTES

The handsome Universal automobile trophy attracted much attention. This silver sphere with its adornments is one of the finest pieces of the silversmith's art ever placed on exhibition.

MARY PICKFORD, life size in oil, Lenore Ulrich and other stars attracted many to the Paramount booth.

HAROLD LOCKWOOD and May Allison proved themselves accomplished devotees of Terpsichore.

SAM SPEDON and Marion Leslie favored with a duet dance on the ball-room floor.

BIG BUSINESS IN BOX OFFICES

"The Birth of a Nation," now showing at the Standard Theater, will continue its run for several weeks longer.

The Mutual Film Corporation announces that a total of $1,210,000 worth of business has been booked previous to the release of the first Mutual-Chaplin comedy, "The Floorwalker."

Gaining in popularity, "Ramona" is sure to remain with us indefinitely.

"Where Are My Children?" the film that the board of censors refused to pass in its present form, continues at the Globe.

This proves to be a strong week in bills with "Geraldine, the Versatile," at the Strand and William S. Hart holding court at the Rialto.

NEW RIALTO FILM CORPORATION

The newest addition to the ranks of the film corporations is the Rialto Film Corporation, comprised of well-known men. I. and S. T. Goldburg, heads of the Lillies Cigar Company of Detroit and Chicago, are president and treasurer respectively. Jesse J. Goldburg, formerly of the Life Photo Film Corporation, is manager. This corporation is backed by influential Detroit men.

The Rialto Film Corporation will release one picture a week on the Popular Pictures Programme. The corporation plans to build a studio near Detroit but for the present they are using the Victor Studios in New York.

V. L. S. E. SALESMEN MEET

A special meeting of the members of the V. L. S. E. sales forces of the New York and Syracuse Exchanges was held at the home office of the organization last week. It was attended by executives of the various departments and presided over by General Manager Walter W. Irwin.

The meeting had for its object, the discussion of the trade conditions in general, the outlining in detail of the organization's policy. R. B. Simonson, Assistant to Auditor A. C. Wyckoff, was appointed to the position of Travelling Auditor.

KINGSTON THEATER BURNED

KINGSTON, N. Y. (*Special*).—The Broadway Casino, a motion picture theater, was destroyed by fire on the 18th of April. Total loss, $10,000, as stated by Lew Fisher, the owner and manager. Mr. Fisher states he will build a new theater.

Mr. Morris Stone, manager of the Lyric Theater, is receiving congratulations over the arrival of a girl at his home.

A. EDWARD WALKER.

EDWARD MARTINDELL.

Edward Martindell, leading man with Mme. Petrova in "The Scarlet Woman," a forthcoming Metro wonderplay, and who also had a prominent role in "The Lure of Heart's Desire," with Edmund Breese, began his professional career as a singer. He was born in Hamilton, Ohio, and studied singing in the Conservatory of Music in Cincinnati. After he was graduated from there he came east and for three years was the soloist at the Broadway Tabernacle. His first appearance upon the stage was with Lulu Glaser, with whom he remained for three seasons. Later he was starred in "The Alaskan," "Totem Pole Pete," "The Commanding Officer" and "Behold Thy Wife." His first appearance in motion pictures was in "The Foundling," playing the leading male role with Mary Pickford. Mr. Martindell's last stage appearance was with Richard Carle and Marie Cahill in "Ninety in the Shade," scoring both vocal and character success as the big, bare-footed baritone beach-comber.

ANN PENNINGTON IS PERTURBED

When Ann Pennington was dancing around the stage at the Ziegfeld Follies she concentrated her attention on her twinkling feet and let her hands take care of themselves. But the very first day that she spent rehearsing "Susie Snowflake" in the Famous Players studio, where she is making her debut as a screen star, Miss Pennington discovered that the hands do not take care of themselves on the screen. "Oh, dear, what shall I do with these great big hands?" she wailed impatiently—which, when one considers that she towers to the terrific height of four feet ten inches, and is equipped with correspondingly small hands, is rather amusing.

Miss Pennington at first found the noise in the studio most disconcerting. "All we had to contend with on the stage was the orchestra," explained Miss Pennington. "But in the studio there are all sorts of wild noises going on, from the pounding of hammers as the carpenters construct new sets to the shrieks of dying maidens, the babble of children and the instructions of the directors. With four or five companies rehearsing on the floor at once, the noise is almost deafening."

ILLINOIS PICTURE NEWS

SPRINGFIELD, ILL. (*Special*).—The new picture theater, "Savoy," owned by G. Kersotes, opened to 500 seating capacity.

Kunz Brothers have sold the Grand picture house to D. Primm and R. E. Doak. Paramount films will be discontinued and General Film Company programme used. Mr. Primm is president of the Bon Film Company, a local concern devoted largely to advertising. ELMER L. TOMPKINS.

FLORIDA FILM FLASHES

JACKSONVILLE, FLA. (*Special*).—Edwin Middleton is director in charge of the Gaumont studio until closing for the Summer.

Members of the Kalem company, with Rose Melville as "Sis Hopkins," presented the first act of that play at a local benefit on May 1.

Eric Mayne, of the Serial Film Company, was badly shaken up by being thrown from the running board of an automobile a short distance from the studio.

Richard Garrick, formerly with Gaumont, writes from New York that he will shortly return with a company to work out several big feature productions.

Margaret Courtout and Mrs. Courtout, her mother, have returned North for the Summer.

A good deal of interest was occasioned recently when a sign was displayed on a small building reading: "Marathon Restaurant. A Cheap Place for Cheap People." Fixtures were installed in the store, and not until work began did the neighborhood realize that the film folks were busy.

E. O. UEDEMANNS.

CENSORSHIP COMES TO THE CENTER

House Education Committee Ready to Report a Federal Film Regulation Bill—New York Exhibitors Endeavor to Influence Governor Whitman

WASHINGTON (*Special*).—A bill to create a national board of censors to pass on all foreign and domestic motion picture films shown in this country, and to prevent the importation and interstate shipment of immoral pictures, has been agreed upon by the House Education Committee.

The measure will be reported this week. It would provide for a board of censors of five members, and a large number of deputy censors, to be located in the larger cities of the country.

All films except those dealing with current news would have to be submitted to censors before they could be released. Special permits would be provided for the temporary release of news films, subject to recall in case the board decided they were improper. Shippers of improper films would be subject to fines ranging up to $1,000.

GETTING AT THE GOVERNOR

Senator Argetsinger Attacks the Cristman-Wheeler Motion Picture Censorship Bill

ALBANY, N. Y. (*Special to The Dramatic Mirror*).—Contending that the Cristman-Wheeler motion picture censorship bill, which is now in the hands of Governor Whitman, would have the effect of giving the Board of Regents police powers, Senator George F. Argetsinger, of Rochester, who bitterly opposed the bill on the floor of the Senate, has filed a brief with the Governor condemning the proposed law and urging the Chief Executive to veto the bill. Senator Argetsinger in his brief criticises the activity of the lobbyists of the State Department of Education in advancing this measure, and maintains that the Board of Regents was established to care for the education system of the State, and should not be given the powers to regulate public entertainments.

He also points out that the only kind of motion picture censorship that has been successful in the State is that authorized by local authorities. Senator Argetsinger also says:

Can the Board of Regents create an organization of censors, inspectors, and police officials without disorganizing its educational system? Educators for years have been demanding that the administrations of schools shall be kept separate from other departments of government. It is now proposed to require the educational department to perform duties in no way connected with education, to employ large numbers of men who will have nothing to do with educational matters.

The Board of Regents was created, and it has been maintained for the purpose of developing and fostering an educational system in this State. It is now sought to place upon it duties entirely foreign to the purposes for which it was created, and has been maintained.

It is intended to require it to supervise and regulate entertainments and amusements. A portion of the police powers of the State is to be delegated to it, and the educational branch of the Government is to be required to build up and maintain an organization exercising police powers.

The censoring of motion picture films can be upheld only by the police powers of the State, but the bill in question does not stop here. It provides that the Board of Censors under the supervision of the Board of Regents shall supervise and regulate the display of motion picture films and reels.

That this power of supervision and regulation is not confined to censorship alone is shown by the sentence following it, which states that such power and authority shall include the power to inquire into and investigate moving picture films or reels intended to be displayed.

Unquestionably powers to regulate gives authority to license, and therefore the bill under consideration gives to the Board of Censors power to license all places in which moving pictures are displayed.

It takes away from local authorities the powers now invested in them of licensing moving picture theaters.

The various municipalities of the State have control over theaters for many years by the granting and revocation of licenses. The ordinances of different cities contain many regulations for the conduct of these places of amusement. Those ordinances will be nullified by the proposed act, and the entire power of regulation will be vested in the Board of Censors, subject to the supervision and control of the Board of Regents.

Dinner to Down Censorship

At a dinner of the New York State Motion Picture Exhibitors' Association at Keeler's Hotel, a resolution was adopted vigorously opposing the Cristman-Wheeler motion picture censorship bill. It was presented to Governor Whitman the following day. The resolution follows:

Resolved, That the Motion Picture Exhibitors of New York State condemn the so-called Censorship Bill, because it seeks to restrain the freedom of the expression, contrary to all American traditions and to every constitutional guarantee. Furthermore, it seeks to impose an unjust, unnecessary burdensome tax upon a great industry which is of incalculable value to the community as an educational factor no less than as an entertainment for the great masses of people.

Resolved, That a copy of this resolution be forwarded to the Governor of this State with an appeal that he veto said Christman-Wheeler Censorship Bill.

All of the speakers at the dinner offered strenuous opposition to the proposed law providing for a State Board of Censors, pointing to the many bad features of the bill that would tend to make the motion picture business a thing of the past. The principal speakers were Lee A. Ochs, of New York, president of the State Motion Picture Exhibitors' League; C. C. Charles, of Albany; Samuel Suckno, of Troy, and W. Stephen Bush, of New York, the editor of the *Motion Picture World*, who also acted as toastmaster. GEORGE W. HERRICK.

Maverick Brander Objects

A stranger from Texas stepped up to the booth of the International Film Service and remarked: "What's all this I hear about this censorship votin' business? If it's true that this bill provides for three men to tell a feller what pictures he is allowed to see, I want to protest against it and protest strong. Any time I need a couple of scientific cultus hombres a-telling me where to get off at on this movin' pitcher proposition, I'll want to be put in a school for the blind. Why, I'd as soon leave it to a Texas long-horn steer as to one o' them censor fellers. They sure are the limit.

"Gimme one o' them ballots till I write down what some of us folks in Texas thinks of this censorship proposition. This sure is a pleasure, sah."

PERIL FOR THE PICTURES

Ohio Supreme Court Decision Threatens to Close Them on Sunday

CLEVELAND, O. (*Special*).—A decision of the Ohio Supreme Court at Columbus has the effect of classing motion picture exhibitions as theatrical performances, and of including motion picture houses under the statute forbidding Sunday shows. The decision may be of far-reaching importance to all picture men in this city and indeed in the state.

Section 13,049 of the General Code of Ohio provides that "Whoever on Sunday participates in or exhibits to the public with or without charge for admission in a building a theatrical performance," is guilty of a violation and may be punished. Clarence Myers, a Chillicothe proprietor, was accused of violating this statute by showing motion pictures on Sunday. The Court of Common Pleas and the Appellate Court of Ross County returned convictions against him and the action of the Supreme Court at Columbus yesterday was a refusal to grant an appeal from the decision of the lower courts.

Cleveland officials are emphatic in their statements that no steps will be taken toward discontinuing Sunday movies here. Director of Safety Sprosty says "I would rather go to jail for contempt than to issue an order closing the amusement places."

"I will not allow any member of the law department to issue warrants for the arrest of violators," says Law Director FitzGerald. P. A. Bloch, manager of the World Film Corporation, says the enforcement of the order would force very many theaters out of business, since week day receipts for most of them do hardly more than pay expenses.

The only organization which it is thought, may seek to take advantage of the ruling is the Federated Churches. A meeting of this organization is to be held early next week at which time new committees are to be appointed and pending the meeting, Rev. E. R. Wright, secretary of the federation, refuses to forecast the action of the organization.

Early in the year, a very large-sized row was precipitated by the attempt to enforce the Sunday closing law against one of the motion picture houses of East Cleveland, O. After several skirmishes, the town council passed an ordinance permitting Sunday performances.

R. A. HAYES.

ILLINOIS IS IMMUNE

SPRINGFIELD, ILL. (*Special*).—Among the big topics in the motion picture world censorship seems to loom up the largest. The local owners and managers of the various houses are running a series of slides giving talks on censorship, and two of the daily newspapers are giving large spaces every week on the subject. Every bill that has ever been introduced here at the various sessions of the Legislature, has died a silent death before coming to a final vote. The one exception was the last session in 1915, when a censorship bill was passed with a dozen nice fat positions hanging on it, but Governor Dunne promptly vetoed it when deluged by the thousands of protests from all over the State. Illinois is not in danger of State censorship for at least another year. ELMER L. TOMPKINS.

BARS CHILDREN FROM FILMS

Gov. Whitman signed a bill introduced by Senator Cromwell which prohibits the employment of children under 16 years of age in making motion picture films except with the written consent of the Mayor of the city or the president of the board of trustees of the village where the exhibition takes place.

CHAPLIN AS "THE FLOORWALKER"

Charlie Chaplin's first Mutual release completed, the comedian has begun work on the second two-reel comedy. As yet, it is untitled. "The Floorwalker" will be released May 15.

ARTHUR HOOP,
Leading Man with Metro.

GEORGE BEBAN AT HIS BEST

Noted Characterizer of Italian Roles to be Seen in Paramount Programme in "Pasquale"

As its next offering on the Paramount programme, the Oliver Morosco Photoplay Company announces George Beban in "Pasquale," a stirring drama of modern times, written by the star in collaboration with Lawrence McClusky.

In "Pasquale," George Beban is at his best. The story has to do with the lives of a hard-working and kind Italian grocer and a wealthy banker, both of whom are called to the other side to defend their colors. The many dramatic qualities of the plot are offset by various incidents of unusual heart-interest, which are brought out to particular advantage and in a manner such as only George Beban can present. Aside from the merit of the story itself, the production offers many qualities the combination of which results in making this one of the best subjects yet given to Paramount patrons by Oliver Morosco.

In the way of spectacular displays, several battle scenes under the chief direction of William D. Taylor and showing monstrous machines of war at work, together with a thrilling hand-to-hand struggle in the trenches, are presented. A fleet of Zeppelins in the sky at night with searchlights playing upon them, and the final destruction of a complete section of a modern trench are additional scenes of unusual quality. An unexpected thrill to the film was secured when an auto going at full speed almost completely overturned within the focus of the camera. Thus "Pasquale" will disclose the most remarkable pictures of an automobile accident ever filmed.

Supporting the star is another splendid cast of players such as is evident in all Morosco productions. Myrtle Stedman as the banker's wife and Helen Eddy in the role of "Margarita," the poor Italian girl, together with such talented players as Page Peters, Jack Nelson, and Nigel deBrulier, appear in the most important characters. Homer Scott displays his ability as a photographer par excellence, and has secured several remarkable effects. "Pasquale" will be released on the Paramount programme May 18.

FAREWELL TO FAIR VIVIAN

A farewell luncheon was tendered Vivian Martin by the Morosco Pallas forces at the Hotel Claridge last Wednesday. The affair was arranged at a moment's notice, as Miss Martin left for the Coast shortly afterwards. The gathering was entirely informal, and there were no lengthy speeches or ceremonies. With hearty wishes for success, Miss Martin left to assume her work with the Oliver Morosco Photoplay Company.

Among those present were: Vivian Martin, Carl H. Pierce, Julian M. Solomon and Pete Schmid, of the Morosco and Pallas forces; Kenneth Hedkinson and J. Hesser Walraven, of Paramount Pictures Corporation; W. L. Hill, of the Famous Players Film Service, Pittsburgh; Thomas Kennedy, *Motiongraphs*; Harry Havens, *Exhibitors' Herald*; Patrick Kearney, *Motion Picture Mail*; Charles Giegerich, *Morning Telegraph*; Jack Edwards, *The Billboard*; Peter Milne, *Motion Picture News*; Ben Davis, New York *Tribune*; R. W. Baremore, *Evening Week*; Frank Sniffen, Edward Weitzel, *Moving Picture World*; Wid Gunning, "Wid's," and Fred Beecroft, DRAMATIC MIRROR.

BARRY RESIGNS FROM POWER'S

William (Billy) Barry, one of the most popular and best known men in the motion picture industry, former secretary of the Screen Club and for the past several years advertising manager of the Nicholas Power Company, manufacturers of motion picture machines, has announced his resignation to take effect May 1. Mr. Barry has secured an interest in the Monroe Press, an old established printing house, and judging from the energy and perseverance he put into his work while with the Power Company, the success he merits will no doubt be assured.

Fine Arts Studio.
DOUGLAS FAIRBANKS: "IT'S A BEAR."
(TRIANGLE.)

GERALDINE FARRAR, IN "MARIA ROSA."—
(LASKY-PARAMOUNT.)

KROWS AND THE LION

De Wolf Hopper's "Sunshine Dad" Inspires Triangle Poet to Rhapsodize

Emulating the example of Thomas H. Ince, who dashes off lyrics in idle moments and dedicates them to his stars, some Poet in the publicity department of the Triangle Film Corporation has been inspired by De Wolf Hopper's new American comedy. In the yards of prose poems recently issued by this department, the following regular poetry—it is written in verse form and has an occasional rhyme—comes to light:

For melancholy theatergoers
Who need a smile to brighten life,
There's nothing recommended more
Than old man Hopper and his wife.

That is, they're married at the end
Of Hopper's most exciting suit,
Which has to do with stolen jewels,
Some Hindus and a savage brute.

A full-grown lion, mane erect,
Deprives De Wolf of center-stage,
And, bearing fangs and lashing tail,
Makes him forget his tender age.

The jeweled band for which he seeks
Is worn, he fears—but dare not say—
As gleaming hose-supporter by
His son Dick's pretty fiancee.

The fun is furious and fast—
So many knives and thrills galore—
That when the fifth reel's at an end,
The fans all clap and cry: "Encore!"

"THE FALL OF A NATION"

Victor Herbert Composes an Original Score for Thomas Dixon's Big Picture

"The Fall of a Nation" will be presented at a Broadway theater, New York, next month on a scale of magnificence commensurate with the most costly and elaborate production that has yet come out of the Los Angeles producing district.

The libretto of "The Fall of a Nation" is by Thomas Dixon, author of "The Clansman," "The Leopard's Spots," "The One Woman," "The Foolish Virgin," and "The Birth of a Nation" scenario; the musical score is by Victor Herbert, composer, bandmaster, symphony director, author of the only striking successful American grand opera, "Natoma," and of more than forty popular operettas. The collaboration of these two master creators is perhaps the most sensational departure of the picture season in the novel field of that which they style "cinema grand opera."

Never before in this country, it is said, has a composer of the first rank devoted his talents to providing an original score for a picture production. The solitary instance of the kind in Europe is Humperdinck's original score for "Sister Beatrice."

"The Fall of a Nation," produced by the National Drama Corporation, has a thoroughly American story, and Mr. Herbert is said to be at his happiest in the operization.

EVERY EXHIBITOR A PICTURE

The Novelty Slide Company will have a novel display at the picture exposition. They will not only show how their lantern slides are made, but they will give away a souvenir of the exposition which will be unique in itself. Every motion picture exhibitor whom the League endorses will have his photograph taken in the Novelty booth, and from that photograph a hand-colored slide or transparency will be made and presented to the exhibitor. This will be the first time in the history of motion pictures that such a thing has been done.

MAE MURRAY AS "SWEET KITTY"

Mae Murray in her first screen production, a picturization of Mary Johnston's story "To Have and to Hold," has been received throughout the country most enthusiastically by exhibitors and the public. She will have the benefit of prominent support in "Sweet Kitty Bellairs," including Tom Forman, James Neill, Horace B. Carpenter, Lucille Young, Lucille LaVarney and Belle Bennett.

ALL FOR THE ACTORS' FUND

Culmination of the Half-Million Campaign at the Metropolitan Monster Benefit Next Tuesday

Throughout the entire country musicales, dramatic fetes, exhibitions and all kinds of entertainments are being given for the benefit of the Actors' Fund. New York is the center of all operations, yet the small communities are engaged with might and main in the competition to see which can do the most for the campaign.

The culmination of the motion picture campaign is being reached by a series of exhibitions which are satisfying the atmospheric thirst of the moving picture "fans" of New York city and vicinity. The feature of the Motion Picture Exhibitors' League at the Grand Central Palace is the final day, "Actors' Fund Day." The equally magnetic exhibition of the Motion Picture Board of Trade opened at Madison Square Garden with an "Actors' Fund Day."

The biggest event, however, will be when the most prominent members of the acting and musical professions will lend their services to make up the programme for a gala performance at the Metropolitan Opera House on Tuesday, May 16. It is the aim to make this mammoth event a landmark in the history of canvasses of this kind.

Geraldine Farrar will be the leading attraction at the Metropolitan affair. Miss Farrar will present the second act of "Madame Butterfly," assisted by Signor Scotti. The accompanying orchestra will be conducted by Signor Polacco. Among other notable artists will be Madame Alda, Lucca Botti, Fritz Kreisler, and Leopold Godowsky.

The dramatic events are under the personal supervision of Daniel Frohman, the president of the fund. It is only necessary to mention one number, and that is the appearance of Nat Goodwin and an all-star cast of associates in "Lend Me Five Shillings."

THE PUBLIC'S OPPORTUNITY

Says Paul West, author, humorist and writer of photoplays:

"I'd like to add my voice to the general call for a great outpouring of the public on May 15, the day when motion picture managers all over the country are going to donate part of their receipts to the Actors' Fund. Any charity that will help the people of the stage and the screen is a deserving one, for there is no class in the world always so ready to respond to other calls. And now that the public is asked generally to contribute to the Fund for the support of actors and actresses incapacitated by age or illness, it is certainly the public's duty to respond. It's an easy way to respond, too, nobody is asked to put his hand in his pocket and take out a dollar or a dime and give it away for nothing. There will be something given in return—the best efforts to please in the power of the profession."

FASHION AT PHILA. BALL

PHILA., PA. (*Special*).—Philadelphia enjoyed the mammoth Movie Ball, held in Horticultural Hall on the evening of Tuesday, May 9. The affair was one of the largest social functions the Quaker city has ever seen. The following from New York were the guests of honor of the committee: Mr. Daniel Frohman, the theatrical manager and president of the Actors' Fund; Miss Anita Stewart, Miss Hazel Dawn, and Miss Peggy Hyland. Miss Stewart led the grand march. The proceeds go to the Motion Picture Campaign for the Actors' Fund.

The following committee of patronesses for the ball gives an idea of its social elevation: Mrs. Cornelius Stevenson, Mrs. William Yorke Stevenson, President of the Plays and Players Club; Mrs. Samuel Chew, President of the Charlotte Cushman Club; Mrs. Otis Skinner, and Mrs. R. Emmet Hare.

ACTORS VERSUS CENSORSHIP

The net proceeds from an all-star jubilee given at the Hippodrome, Sunday evening, May 21, will be divided among the management of the theater and a fund to aid the Actors' Fund campaign and to oppose legislation in motion picture matters. The big feature will be the showing of the pictures taken at the Panama-Pacific Exposition.

All the notable screen stars will attend and each couple will be introduced separately by an announcer. They will also be shown on the stage in a scene supposed to represent the Biltmore. Three acts from "Hip-Hip-Hooray" will be given, and Sousa's band will furnish the music.

MARCUS LOEW CONTRIBUTES

Marcus Loew, the proprietor of more than seventy theaters devoted to vaudeville and moving pictures, will actively assist in the voluntary campaign of the allied moving picture interests to raise $500,000 of the proposed million dollar endowment to the Actors' Fund of America.

He notified Samuel Goldfish, chairman of the executive committee, yesterday that on May 15, the day set for the nation-wide contributions by exhibitors, and to be known throughout the country as "National Tribute Day," he would donate ten per cent. of the gross receipts of all his theaters which exclusively display moving pictures and five per cent. of the day's revenue in playhouses which combine vaudeville with cinematograph.

GRATITUDE TO ACTORS' FUND

Daniel Frohman, the distinguished president of the Actors' Fund, received the following letter from a recipient of the bounty of the Fund. Although against his general rule, Mr. Frohman consented to the publication of this letter because he believes that it is the strongest kind of a campaign document in the movement now being promoted in all parts of the country by the motion picture industry to raise $500,000 for the endowment of the Fund.

The letter is from an actor in Baltimore and reads in part:

DEAR MR. FROHMAN:

I am glad to be able to tell you that I am fully recovered from my illness and am once more in touch with all the managers and agents. I cannot neglect the opportunity of expressing my thankfulness and appreciation of all that has been done for me by the Actors' Fund of America, and whatever success I may have the obligation will never be forgotten.

CHICAGO SCREEN CUT-BACKS

CHICAGO, ILL. (*Special*).—The World films now occupy the Colonial. Clara Kimball Young in "The Feast of Life" opened at that house Sunday. Jones, Linick & Schaefer had planned to play vaudeville again at the Colonial, but on Monday night of last week closed a deal with William A. Brady for World films.

The film managers of Chicago are forming an organization. J. L. Friedman is chairman of the present organization and H. A. Sanuth is secretary.

The Studebaker is offering John Barrymore in the film version of "The Red Widow" this week.

The Charlie Chaplin Carmen burlesque is held a second week at the La Salle. It is proving a big card and last week played the La Salle, Studebaker, and Bijou Dream, all Jones, Linick and Schaefer houses.

E. E. MEREDITH.

STANDEES AT THE STRAND

Geraldine Farrar and Lou Tellegen See First Showing of "Maria Rosa"

"Maria Rosa," with Geraldine Farrar in the title-role, was released last week and received its first public presentation at the Strand Theater. The versatile Geraldine, accompanied by her husband, reviewed the film from a box. It is interesting to note that "Maria Rosa" was responsible for the romance that ended with Miss Farrar as a bride, for Lou-Tellegen was summoned to assist in the details of the production, and it was thus that he met the beautiful singer. It will be remembered that Mr. Tellegen was introduced upon the American stage and was the original "Ramon" in the New York production of "Maria Rosa," and it is quite fitting that the present "Mrs. Tellegen" should make her debut before the screen such a smashing success.

Lou-Tellegen was at the Lasky studios at the same time appearing in a picture version of "The Unknown" and "The Export in "Sweet Kitty Bellairs," including plorer," and the happy ending of the romance then begun is recent history.

As "Maria Rosa" Miss Farrar, who appears in the Lasky production by arrangement with Morris Gest, appears in a part quite different from the role of "Carmen" or Rene Dupree in "Temptation." In this Spanish tragedy, taken from the play by Guido Marburg and Wallace Gillpatrick and founded on the story by Angel Guimera, Miss Farrar appears as a young Spanish peasant girl, for whose hand two admirers are in eager contest. One of the youths, Ramon, is of a jealous nature and not liked by Maria Rosa. The other, "Andres," is her favorite. These roles are played respectively by Pedro de Cordoba and Wallace Reid.

NOVEL FIRST PRODUCTION

Clara Kimball Young Buys "The Common Law" by R. W. Chambers

The world's pitcure rights to Robert W. Chambers's famous novel, "The Common Law" have been purchased by the Clara Kimball Young Film Corporation. That both Miss Young and Mr. Selznick are determined to produce nothing but remarkable pictures, regardless of cost, is proved by the purchase of the Chambers story. This novel, "The Common Law," has been read and discussed by more people than any book published in ten years, and the public demand for its presentation on the screen has been insistent.

There have been some big prices paid for the rights to picturize plays and novels but in the purchase of "The Common Law" Mr. Selznick has set a new record. The actual figures are not being announced, but the fact that Mr. Chambers recently scorned an offer of $12,000 for the rights to screen his book may be taken as some indication of the amount finally agreed upon.

Aside from the advertising value of the title and author's name the story of "The Common Law" is well adapted to screen presentation. It is just the sort of a narrative in which the films excel, clean-cut, cumulative in action, dramatic and fairly reeking with "local color" and "atmosphere." The central character, Valerie, the artist's model, could not be better suited to Miss Young's personality and dramatic gifts had it been written for her.

OUIDA BERGERE IS BUSY

What is probably a record for the placing of stars was established last week by the Ouida Bergere offices. Fifteen well-known Broadway people were placed, some of them on long time contracts, with the bigger producing companies. Besides these stars Miss Bergere placed a large number of people in smaller parts. Among those placed were William Courtenay, Lumsden Hare, Alice Dovey, Robert Elliot, Macey Harlan, Norman Tharp, Irene Fenwick, Olive Wyndham, Reginald Sheffield, Clarence Handyside, Effingham Pinto, Vernon Steele, Conway Tearle, and Francine Larrimore.

VITAGRAPH

NEW YORK PAPERS PRAISE

"God's Country and The Woman"

SPECIAL BLUE RIBBON FEATURE

Eight Part Drama **From the book by James Oliver Curwood** **Produced by Rollin S. Sturgeon**

JOURNAL OF COMMERCE

"God's Country and the Woman," a drama of the Northwest is from the story by James Oliver Curwood. There have been many pictures shown of life in the wilds of the Northwest but none that exceed this in interest and artistic treatment. The photography is splendid, and each and every member of the cast is a finished player. The result is one of the best pictures that the Vitagraph Company ever has produced and shown.

THE MORNING TELEGRAPH

"God's Country and the Woman" is a production of which the Vitagraph can well be proud, for it embodies qualities of excellence to a degree not always found in the productions that are being set forth these days.

THE WORLD

"God's Country and the Woman," a feature film adapted from James Oliver Curwood's novel, was seen last night. The feature was an interesting story of primitive emotions in the far North, better in quality than the average film of its kind.

THE NEW YORK PRESS

Realism feature of "God's Country." The "atmosphere" and local color of the North land has been worked to a degree unusual even in this day of feature films, so realistic that nature herself feels pale beside them.

THE EVENING SUN

"God's Country," as placed by the new photoplay, "God's Country and the Woman" at the Fulton Theater, is a land of deep winter and wonderful snowscapes. The drama has no equal on the screen. The acting is of the best and as a whole the picture will be one of the memorial Vitagraphs.

NEW YORK GLOBE

A gripping story of primitive emotions of the far North is told in "God's Country and the Woman," a Vitagraph feature film adapted from James Oliver Curwood's novel of the same name. The interest of the audience is held throughout by the enormous dramatic situations which the play contains.

THE EVENING MAIL

Exhibitors will receive a startling but pleasant surprise when they see on the regular V-L-S-E programme this massive eight-part feature. The writer believes that it is too good for regular programme distribution. HE BELIEVES THAT IF THE PROPER MUSICAL SETTINGS WERE GIVEN IT, AND A LARGE ORCHESTRA WAS SUPPLIED, THE PICTURE COULD HAVE A LONG RUN AT $2 PRICES IN A BROADWAY THEATER. THEATERS HAVE BEEN RENTED ON SLIGHTER PRETEXTS. It is one of the very few stories which are full enough of the right sort of material to make long films, and as directed and acted it is gripping from start to finish. In the final climax, which had been so well prepared for and which was handled in such an uncandidly EFFECTIVE WAY THE SPECTATORS WERE READY TO RISE UP AND CHEER. SUCH MARVELOUS EXTERIORS AND SNOW SCENES AS ARE IN THIS FILM HAVE NEVER BEFORE BEEN SEEN IN A PICTURE. The film is worth while for them alone.

BOOK NOW AT ALL

V-L-S-E BRANCHES

FILMED AMIDST FEUDISTS

Hazel Dawn and Famous Players Company Go to Georgia to Get Mountain Atmosphere

"I'd rather die than marry a low-down, sneaking Bassett," declared Hazel Dawn, flinging back her rebellious curls and stamping her bare foot defiantly as she gathered her coarse home-spun dress about her and stalked majestically out of the scene.

"Great stuff," declared Director Fred Thomson approvingly, and the shaggy mountaineers who were grouped about her grinned their satisfaction. They were real mountaineers, these spectators, for the Famous Players star had gone to the hill country of Northern Georgia to stage "The Feud Girl," her forthcoming Paramount picture, which will be released May 15.

There are many points of exceptional interest about this photoplay, as it is the first feud story ever to be filmed in a real feud country. The mountains which form the background for "The Feud Girl" have been the actual setting of many a grim scene in days gone by, for it was in these very hills that some of the most bitter struggles have been fought out. Many of the bearded old men who responded to the director's call for volunteers when he was collecting "fighters" for the Haddon-Bassett feud were men who had taken part in these scenes of years gone by, and there were many interesting and exciting tales spun by them.

Thomson, always ready to adapt himself to his surroundings, incorporated some of the best incidents into the action of the photoplay, with the result that the feud is said to be the most realistic that has ever been depicted on the screen.

FILM SMILES FOR SPRING

Eight Established Triangle Stars in Numerous Humorous May Releases

Eight different stars, in a similar number of Fine Arts and Ince pictures of great variety and twice as many Keystone comedies from Sennett studios are on the entertainment bill of fare to be set before Triangle audiences during the month of May. The outstanding features are the first appearance of William Collier as a light comedian of the screen and the second picture Mae Marsh has completed since the Triangle was organized. Douglas Fairbanks, Dorothy Gish and De Wolf Hopper have new Fine Arts plays and Ince presents Bessie Barriscale, William S. Hart and H. B. Warner. Nearly all of the popular Keystoners will be seen before the arrival of the month of brides.

"The No-Good Guy" is the title of the five-reel comedy which Ince liked so well that he engaged Collier for a new picture along similar lines. As a ne'er-do-well spendthrift the comedian rides on the water wagon for a brief period, drives his automobile into a department store, goes to jail for reckless driving, becomes a detective, is successful in his first case and discovers the big criminal and the only girl at the same time. Enid Markey reappears after a long absence as a clever female detective. Charles K. French, Robert Kortman and J. Frank Burke head the supporting cast.

HAZEL DAWN AS "THE FEUD GIRL."
(Filmed by Famous Players Amidst Some of America's Most Beautiful Southern Scenes.)

STATIC RUINS MISS NANNY

Static, the cameraman's hoodoo, ruined an entire release of the Paramount-Bray Animated Cartoons. So disastrous were its effects in the J. R. Bray studios that it necessitated changes in the releases of the Paramount programme for two weeks. "Miss Nanny Goat Goes On the Rampage" was the ruined film. It was the work of Clarence Rigby and it goes without saying that the accident "got his goat."

It will not be shown now until May 18. The original release for the later date, "The Police Dog in the Park," by C. T. Anderson, has been transferred to fill "Miss Nanny's" place.

SHORT CUTS FOR SUMMER

Gaumont Preparing to Meet Demands of Parks and Summer Theaters

Beginning late in May Gaumont three-reel features will be seen on the screen, in addition to the Mutual Masterpictures which it will continue to release. These productions result from the recent visit to America of Mr. Leon Gaumont, head of the Societe des Etablisements Gaumont.

"With that rare discernment which is so characteristic of Mr. Gaumont," explained F. G. Bradford, general manager of the American Gaumont interests, "he saw the immense possibilities of three-reelers, which would be the same as our five-reel photodramas in everything but length, and when we suggested to the Mutual Film Corporation that such three-reel releases would be instantly snapped up by exhibitors, President Freuler recognized that this field was not covered completely. Hence Gaumont will put two companies in the field for the making of three-reel features only. In fact, work has already begun. It is our present plan to release the first one May 25. One will be released every two weeks thereafter.

"The popularity of such Gaumont three-reel productions as 'The New Adam and Eve' and 'The Ace of Death' has fully demonstrated that it pays to make a photoplay of this length with the same care customarily reserved for five-reel productions.

"Another new Gaumont release is the single-reel of outdoor life subjects to be called 'Reel Life.' It bears the same relation to a magazine that The Mutual Weekly bears to a newspaper. In fact, it is called The Mutual Film Magazine. It will reach the screen every Sunday, the first being shown May 7. The first issue shows the kind of matter to be filmed. There are three different subjects for the May 7 release, the life of a butterfly, an alligator farm and manoeuvres of Belgian cavalry."

BURGER IN QUAKERBURG

Mr. J. K. Burger, in charge of the Hearst Exchanges, has just returned from Philadelphia, where, owing to his efforts, an increase of $8,000 in bookings resulted.

Mr. Burger was very enthusiastic as regards conditions in the Philadelphia territory, and anticipates "The Mysteries of Myra" will establish a high-water mark. He entertained the executives and employes of the International Film Service in Philadelphia at a special luncheon.

FEATURE FILMS OF THE WEEK

"Alien Souls" Introduces Two Able Japanese Screen Stars — Pauline Frederick Illustrates Zangwill's "Moment Before" — "Puppets of Fate" First of Pathe's "Who's Guilty" Series

"ALIEN SOULS"

A Five-Part Adaptation of Hector Turnbull's Story of the Same Name, Featuring Sessue Hayakawa and Tsuru Aoki; Produced by Jesse L. Lasky for Release on the Paramount Programme.

Sakata ..... Sessue Hayakawa
Yuri Chan ..... Tsuru Aoki
Aleck Lindsay ..... Earle Fox
Mrs. Conway ..... Grace Benham
Jack Holloway ..... J. Parks Jones
Gertrude Van Ness ..... Violet Malone
Geraldine Smythe ..... Dorothy Abril

Sessue Hayakawa, the Japanese actor who made such a favorable impression in the Lasky production of "The Cheat," has come into his own in this stirring drama of Japanese-American life, and has substantiated in every way the very favorable impression that he created among the critics at that time. Once again he has proved the enormous effect that can be gained by repression. He seems to have applied the Japanese system of jiu jitsu to his acting, for nearly all of his effects are gained by yielding rather than by strenuous forcefulness. The expression of his face changes very little, yet that slight change is more than sufficient to convey to the audience not only what he means but what he is thinking as well. He has the art of transmitting thought by means of facial expression down to an exact science, with the result that his acting never appears forced, and is for that reason all the more forceful and effective. We believe that he will advance very far on the motion picture stage if he is given the right opportunity.

This picture also brought to light another Japanese star in the person of Tsuru Aoki, a beautiful young miss from the Flowery Kingdom. She takes to the American way of doing things in a manner that would lead one to believe she had spent all of her life in this country. In this picture she gave a mighty fine performance. She was winsome, appealing and magnetic, and at all times had the interest and sympathy of the audience. Earle Foxe in the heavy role was obviously over made-up, and this serves to detract more or less from the quality of his performance. He should take lessons from his foreign confrere also as to the value to be gained by repression. Many of his scenes were unnatural and were painfully overacted. The balance of the cast was competent, and the photography throughout up to the usual Lasky standard.

Hector Turnbull has written a simple but very effective story. It tells of a young Japanese girl, educated in this country, who believes that she is fabulously wealthy, but is really being supported by her wealthy fiancé. On her graduation she stipulates for a little American freedom before being married, and becomes enmeshed in the nets of a social parasite, with whom she falls in love. He is about to entangle her in the disgrace of a false marriage when Sakata, her fiancé, appears and after trying every other means possible to dissuade her, at last discloses the fact that she has not a penny and has been living on his bounty. Lindsay, the parasite, tries to cast her off, and the girl, retiring to a bedroom, attempts to commit suicide as the only honorable way to escape her disgrace. The gun misses fire by the hammer catching in a portiere before it strikes the cartridge, and she returns to consciousness in the arms of her Japanese lover and begs for forgiveness. It is a good story, well treated. E.

"THE MOMENT BEFORE"

A Five-Part Adaptation of Israel Zangwill's Play of the Same Name, Featuring Pauline Frederick. Produced by the Famous Players Under the Direction of Robert Vignola for Release on the Paramount Programme, April 30.

Madge (later the Duchess) ... Pauline Frederick
Harold (later Lord Maldon) .. Thomas Holding
Duke of Maldon ..... Frank Losee
John, the gypsy ..... J. W. Johnstone
Ojoe ..... Edward Sturgis

Falling as it does within the limits of a purely psychological drama, "The Moment Before" possesses the distinction of being at least unique. Few dramas of like nature have been seen on the screen, and not many more on the legitimate stage. It has the peculiar characteristic of beginning at the end and then jumping to the beginning, and it is this unique treatment that calls forth the most praise.

The whole fabric has been woven out of the psychological fact that in many cases the moment before death becomes a kaleidoscopic review of the entire past life of the victim. Zangwill dramatized the idea, but it remained for the motion picture play to bring it out in all the necessary detail of time, place and locality.

Needless to say, Pauline Frederick makes the most of every little opportunity throughout the whole production. In the opening and closing scenes, as the Duchess of Maldon she is attractively dignified, and as the gypsy, Madge, leading the emotionally tempestuous life of a beautiful woman of lawless blood and lineage, she is forceful and passionate, and uses her beauty to accentuate and emphasize the effectiveness of her play of emotions. In other words, she gives a typical Pauline Frederick interpretation, and to those who are familiar with her work that is sufficient to mark it as a performance of the highest class.

The picture has been given a most efficient production under the able direction of Robert Vignola, with due attention paid to realistic correctness, artistic composition, elaborateness and beauty of settings and photography. To those who carp there may be found some things to criticise from a technical standpoint, but we believe that the picture is without a major fault.

The supporting cast was strong and capable. Thomas Holding scored as Lord Maldon; Frank Losee gave his usual capable performance, and J. W. Johnston was effective as John the Gypsy.

The Duchess of Maldon is obsessed with a fear that she will die at high noon, and every ringing of the village church bell marking the noon hour strikes terror to her heart. Soon after the story opens her husband, Lord Maldon, is killed by a fall from a horse, and a few days later, after leaving all her wealth to charity, the Duchess is stricken at noon while praying before the altar. In the moment before death her whole life passes in mental review, and it is this review that forms the body of the picture.

It shows her as the beautiful young girl of a gypsy tribe and her marriage to one of the band. Later she meets Harold, the younger son of the Duke of Maldon, and they fall in love at first sight. She runs away from her husband and takes service in the Duke's household. During a quarrel with his older brother, Harold hits him over the head with the fire tongs, knocking him unconscious. Later the husband of Madge appears, and attacking the older son with the same fire tongs, kills him and takes his wife away. They emigrate to Australia. Harold, believing that he is the one who murdered his brother, also flees the country.

Several years later Harold meets Madge in the Australian bush and they plan to run away together. Her husband interferes and in a duel Madge kills her husband just as he is about to shoot Harold. At this point the locale jumps back to the altar in front of the church, and Madge, now the Duchess of Maldon, is shown breathing her last. E.

EARLE FOX AND TSURU AOKI IN "ALIEN SOULS" (WITH SESSUE HAYAKAWA —LASKY).

"THE SECOND MRS. TANQUERAY"

A Photodrama in Six Parts, Adapted from the Original Play by Sir Arthur Pinero, Featuring Sir George Alexander. Produced in England for the Ideal Film Renting Co.

This is one of the best feature films England has sent us recently, both in respects to the eminence of the cast, the excellence of the acting, and the production. British producers as a rule have lagged so far behind the leaders in photodramatic art that their output has seldom created even a ripple on the American market; but this picture is of value not only for the fact that it preserves in celluloid the polished characterization of Sir George Alexander as Aubrey Tanqueray, but because it is an adequate screen adaptation of Pinero's powerful play, and for its good photography. The play proper occupies little more than the last two reels, but the photodrama gives us in progressive detail the complete story of Aubrey Tanqueray, preceding and preparing us for his second unhappy marriage. It also gives a vivid insight into the tempestuous career and character of Paula—one of those playthings of passion and circumstance whom we must pity even as we condemn for flagrant and foolish violations of the conventions. We are also introduced to the first Mrs. Tanqueray, "a beautiful creature, all ice and black velvet," who sends little Ellean to a convent just as she is becoming the darling of her daddy's affectionate heart. Therefrom we understand the heredity which makes Ellean such a cold-blooded little Pharisee when she comes home and finds that her father has wedded a woman who "loved not wisely but too well." Even Pinero could not but be pleased at the sidelights this picture throws upon his characters, which are still preserved in the exact spirit and proportions in which he created them. Seldom has a psychological drama been adapted to the screen so cleverly.

We have seen three great Paula Tanqueray's upon the stage: Mrs. Kendall, who was the first to introduce the character to America; Olga Nethersole, who came second, and Mrs. Campbell, who was the original in the role. But we doubt if any of these would have been more effective pictorially than Hilda Moore, who looks and acts the part consistently from her first appearance upon the screen to her final unhappy dispatch. Concerning Sir George's conception of Aubrey Tanqueray little need be added, except that it "registers" as completely upon the screen as it did on the stage. In our memory W. H. Kendall was the only actor who rivaled him in the role. That sterling old-school actress, Mary Rorke, and Norman Forbes-Robertson headed an excellent supporting cast, not the least although the last of which was the young lady who played the grown-up Ellean—whose name unfortunately escaped us as it was flashed briefly upon the screen. H.

"CASTE"

A Five-Part Picturization of T. W. Robertson's Comedy-Drama. Produced by the Ideal Film Company, Ltd., for Release by Popular Players Photoplay Company.

Eccles ..... Sir John Hare
George D'Alroy ..... Dawson Milliard
Marquise de St. Maur ..... Mary Rorke
Esther ..... Pezzy Hyland
Polly ..... Esme Hubbard

"Caste" is an ideal picturization of psychological character development. That quaint old hypocrite, Eccles, so ably portrayed by Sir John Hare, is a picture in himself. Every smirk of the lips, every movement proves him to be "one of Nature's noblemen," as he expresses it. Beneath his roguish exterior is the heart of gold, and rather than despising him for his panhandling and tippling, he gains our sympathy. The gentle irony of his methods ring true with refined natural comedy.

On the other hand the Marquise de St. Maur is a haughty dowager representing the upper strata of society. Her cold, polished demeanor is in sharp contrast with that of Eccles, but beneath it all her heart rings true, though it takes a little mite of humanity to make her believe it. There are the two actresses, Polly and Esther, the daughters of Eccles. Esther, despite her social position, marries George D'Alroy, the son of the Marquise. Of the two girls, Esther is a charming, pleasant lass, while Polly is somewhat uncouth. Her fiance, Sam Gerridge, is the typical cockney, though he does not seem to have the respect that he should for his superiors. Or, possibly, the screen cannot reproduce the insinuating insolence which the same actor would introduce through intonation in his stage impersonation of the identical role. "It wasn't wot 'e said, but the nawsty way 'e said it," means much in the delineation of the types of old Cockaigne.

The sharply drawn characters serve to teach the lesson that all men are equal despite the fact that they may belong to different social stratas. Not only does it show that supercilious dross cannot hide a heart of gold but it also gives us an intimate study of English life of a period now past—although the same lesson has recently been reinforced in the trenches.

Robertson's original play of the young actress who married the nobleman who shortly afterward went to war, contained much colloquial comedy which has been lost in its transmutation to the screen. However, the character development is plainly followed and John Hare's creation of Eccles is a comedy classic whose pictorial preservation is sufficient excuse for the filming of "Caste."

The cast is so far superior to the average that had the staging been more adequate the picture would be a masterpiece. By the way, Peggy Hyland makes her American screen debut in this picture, and is excellent. The lighting effects are mediocre, and halation is a common fault due to the use of the old back-lighting system. The settings would not have suffered if they had been made a little more luxurious. English producers have much to learn from America in modern screen art. S.

"PUPPETS OF FATE"

The First Two-Part Episode of the Serial "Who's Guilty" Produced by the Arrow Film Corporation. Featuring Tom Moore and Anna Nilsson. Released by Pathe, May 8.

Dr. Bullard ..... Tom Moore
Mrs. Bullard ..... Anna Nilsson

Not a picture of sensational happenings, but one of intensive drama is the introductory episode of "Who's Guilty?" The theme all through the series will concern the man who is morally guilty of crime but who cannot be legally prosecuted. The idea is tremendous, and each picture should in itself be a powerful silent preachment against moral and ethical wrongs. Pathe, given a good theme, will turn out a consistently good serial; so this, without a doubt, the strongest that it has used, should result in one of the very best of its already noted serials. In the first place the author, Mrs. Wilson Woodrow, is one of America's foremost novelists, and secondly, Tom Moore and Anna Nilsson are among the best players in the motion picture industry.

The first episode is most unusual in that it brings the question of legal and medical ethics in direct conflict with the moral law. A surgeon whose wife stands in the way of his ultimate happiness and success operates on her at her own request. She dies as the result. A great surgeon had relinquished his right to operate in order to grant the wife's request. He violated the ethics of his profession. Who was guilty of the crime, the woman who lured the surgeon on, the older surgeon, or can it be traced to the failure of our lawmakers to make such a situation impossible? As the young doctor, Tom Moore gives a most realistic interpretation to the role. He is forceful, yet repressed, and his work with that of Miss Nilsson, especially in the sick room scene, is most convincing. Miss Nilsson plays the part of his wife in a most charming and effective way. It is a relief to see a young couple essaying roles where young people are necessary.

The picturization is not only effective but it is absolutely correct in every technical detail. The scenes in the operating room are unusually good and with the aid of an experienced surgeon, they have been made well-nigh perfect in even the minutest details. The settings all through are elaborate and fully adequate. The photography is also up to the usual high Pathe standard. S.

"SPELLBOUND"

A Five-Reel Drama by Harry Harvy. Produced by Knickerbocker Under the Direction of Messrs. Horkheimer, Featuring Lois Meredith.

This story without a doubt will appeal to great numbers of people. Its mystery is unique and the plot somewhat unusual, although it is not as original as it might be. The fact that an idol has cast a spell over a girl and persists until the thing is broken has been used in numerous instances. Notwithstanding this, the story has been handled in such an adept manner that it is hardly perceivable.

Lois Meredith invites a yogi to speak at a friend's reception. He discovers an idol which has cast a spell over the girl. He tries in vain to secure this idol, but only succeeds in killing the guardian. Her lover, Graeme, is found with a knife and is accused of the murder. However, he is acquitted. Graeme and Elsie are married, but she detests the life. She gambles, and Graeme spends his evenings with an actress. A child is born unto the married couple, but this does not change Elsie's attitude. Again the yogi tries to obtain possession of the idol and in doing so a lamp is upset and the house is set on fire. Elsie risks her life for the child and the husband arrives in time to save them both. The yogi is killed and the spell is broken, and they at last find what true happiness is.

Lois Meredith plays the role of Elsie in a most pleasing and artistic manner. She is supported by an all around good cast.

The photography is well up to the usual standard and the lighting effects in some instances are unusually good. S.

PACIFIC COAST NEWS

By Mabel Condon

Los Angeles, Cal. (*Special*).—Just previous to leaving his Hollywood studio last week for New York, Jesse L. Lasky stated that he expected to spend most of his time hereafter at the New York offices of his company. He also said that the merger would not affect the Lasky regime in any way, and that their releases would continue on the Paramount programme. He left a prosperous and satisfied studio in his wake.

The Fine Arts studio has begun the making of its first two-reel release. The producing of this length of picture is a new departure for this studio and is its answer to the demand of exhibitors for good two-reel pictures. John Emerson is directing Douglas Fairbanks in the first two-reel release, which is described as a "brilliant comedy." Upon its completion Mr. Emerson will go to New York to stage Fine Arts plays in the Eastern studio.

At seven o'clock on the evening of May 3, work on the Carter De Haven series was begun at Universal City under the direction of Wallace Beery and with Vola Smith playing opposite Mr. De Haven. With the gay Carter appearing as his gay self in this picture series, much interest is promised in its weekly release.

Dearholt Inherits Money

Ashton Dearholt of the American Film Company has fallen heir to a goodly portion of the fortune left by his grandmother, Mrs. Dan Castello. Mrs. Castello was the wife of this country's pioneer circus man and died recently at the Dearholt home in Milwaukee, Wis. Though now financially independent, Mr. Dearholt will continue in film work at the Santa Barbara studios.

In her next picture Lillian Gish will again be under the direction of Wm. Christy Cabanne in whose productions, "Daphne and the Pirate" and "Sold for Marriage," Miss Gish scored marked success.

Activities at the American Film Company's studios in Santa Barbara are on the increase, and this plant, which is really the biggest on the West Coast, is a veritable hive of industry. As a result, P. G. Lynch, its general manager, has one of the biggest jobs in West Coast filmdom.

The Actors' Fund Loses

"Had a judgment been awarded the Balboa Amusement Producing Company, on the basis of its recent $20,000 damage suit against Henry Walthall for breach of contract," writes H. O. Stechhan, Balboa's able publicity chief, "the proceeds would have gone to the Actors' Fund of America. In bringing this suit Mr. Horkheimer had no desire to profit at the defendant's expense. His sole aim was to get a precedent established if possible according to which actors might be held to their contracts in the future.

"Another case of the same nature will go on when Essanay's breach of contract suit for half a million against Charlie Chaplin is called for trial. It is interesting in this connection, because when Walthall left the Horkheimers he went to Essanay. Now this company finds itself face to face with a similar condition."

Victor Potel has provided himself for the high-powered automobile with a Victoria top and chintz upholstery.

Tom Walsh, who boasts a Universal-to-Quality-to-Biograph experience within the last year, is again at Universal City as assistant director to Henry McRae, in the latter's celebrated production of two-reel railroad stories.

One hour for lunch followed the completion of the Blanche Sweet story, "The Thousand Dollar Husband," under James Young's direction, and the beginning of a new picture with Frank Reicher as director. Thomas Meighan, Horace B. Carpenter, Ernest Joy, and Lucien Littlefield are among those supporting Miss Sweet in this Lasky production.

Ince Indians Name Mayor "Chief"

The Sioux tribe of Indians employed by Thos. H. Ince, with elaborate ceremony, have elevated Mayor Sebastian to the rank of White Chief of the Sioux Tribe. Ella Wheeler Wilcox, Wm. Randolph Hearst and Mayor James Rolph, of San Francisco, share this honor with the Los Angeles Mayor.

There is much action in the thirteenth episode of the Kalem serial, "The Social Pirates," directed by J. W. Horne. "In the Service of the State" is the name of this episode, which has for its cast Marin Sais, Ollie Kirkby, E. Forrest Taylor, R. L. Dell, R. E. Bradbury, Frank Jonasson and E. Clisbee.

A son arrived at the home of Mr. and Mrs. Rollin S. Sturgeon last week and congratulations have been received in plentiful numbers by the Vitagraph Director-General and his wife, who, before her marriage, was Edna Fisher, a screen personage.

Geo. H. Melford is directing Cleo Ridgley and Wallace Reid in an original story by Margaret Turnbull, at the Lasky studio.

Three New Triangle Scripts

Respective scripts for Bessie Barriscale, Frank Keenan and Wm. S. Hart have been written within the last three weeks by C. Gardner Sullivan, chief of the Ince staff of photoplay authors. J. G. Hawks completed working scripts for two Triangle-Kay Bee plays within the last ten days, and Monte M. Katterjohn has just completed a new story for H. B. Warner. 'Tis a versatile department, that of the Ince scenario staff.

Lois Weber Smalley, accompanied by her sister Ethel Weber, has gone to New York for the first time in four years.

That Francis Ford and Grace Cunard will make pictures of their own in a studio of their own on the West Coast is current chat on the Universal lot. They will release their productions on the Universal programme.

Fannie Ward and Jack Dean have gone to New York for six weeks' vacation, at the end of which time they will return to the Lasky studio.

Allan Dwan will produce the Bret Harte novel, "In the Carquinez Woods." It is possible that Douglas Fairbanks will play its stellar role.

Signal Company to Orient

A trip to the Orient for the making of the five-reel feature, "The Diamond Runners," is J. P. McGowan's plan for his company of Signal players, who will leave on May 17. The company will include Helen Holmes, Chance Ward, Paul C. Hurst, Thomas G. Lingham and Mrs. Lingham, Leo D. Maloney, William Brunton, S. A. Sues, the camera man and a staff of property men and assistants. A set of lights will be taken along to facilitate the making of scenes on shipboard and in real locations on the islands.

A story by Frank E. Woods, Fine Arts production manager, and Bernard McConville, is being produced by the Franklin Brothers and features Dorothy Gish, with Elmer Clifton playing opposite.

Kenneth McGaffney informs from the Lasky publicity office that Jeanie MacPherson, a Lasky scenario writer, spent two weeks in the Detention Home, getting "atmosphere and color" for a coming Lasky production. He further writes that the getting in was easier than the getting out, but the latter was finally accomplished by smuggling a call for help to Cecil De Mille through the agency of one of the girls being released. Henceforth, the Hollywood Circulating Library will provide as much local color as the clever Miss MacPherson desires.

Harry Carey is directing his own company in a Western play at Universal City.

Another Essanayer With Universal

Wallace Beery is another used-to-be-Essanayer to add his name and talents to the Universal personnel. He will be remembered for his direction of the George Ade comedies and the production and lead in the "Sweedy" series. He is directing the "Timothy Dodds" series, starring Carter De Haven.

Chester Withey has been promoted to the directing ranks at the Fine Arts studio. He will have Norma Talmadge and Tully Marshall in his first feature-story, which is "The Dope Fiend," on which he and Roy Somerville collaborated.

William Wolbert is at work on a new three-reel drama featuring Corrine Griffith and Jack Mower. Mary Anderson and Otto Lederer complete this cast.

It is said that the Vitagraph "God's Country and the Woman" eight-reel feature is a decided booster film for California and its scenery. The picture has been well received in the East and its author, James Oliver Curwood, its director, Rollin S. Sturgeon, its stars, Nell Shipman, William Duncan and Geo. Holt, have all received much commendation as a result.

Fay Tincher will be seen in a two-reel Fine Arts Comedy directed by Edward Dillon.

Paul Powell is directing Mae Marsh and Robert Harron in Granville Warwick's latest screen play, the story of which is laid in picturesque Ireland. This is his second Marsh-Harron picture to be directed by the capable Mr. Powell.

Harold Skinner and Jean Hersholt, the latter formerly a member of the Great Northern Film Company at Copenhagen, Denmark, have been added to the Universal City list of players.

Mason-Russell Releases

The fourth Billy Mason picture has been completed with the valuable direction of Albert Russell. This series promises to be one of real fun and undoubtedly will receive many encores from exhibitors and fans.

Douglas Fairbanks' picture, "The Good Bad-Man" opened S. L. Rothapfel's Rialto Theater in New York, and many telegrams of congratulation came to Mr. Fairbanks.

Don Meaney is assisting Wallace Beery in the production of the De Haven series at Universal City.

Marin Sais had a bad fall from her horse last week. A few days away from the studio was the result.

Director Walter Edwards, of the Ince forces, completed the production of Monte M. Katterjohn's Brazilian jungle story last week, which features Dorothy Dalton and Howard Hickman.

Tom Chatterton, hero of the American company's serial, "The Mystery of a Submarine," has returned with his company from a strenuous week at the Santa Cruz Islands.

Triangle President Goes East

Harry E. Aitken, president of the Triangle Film Corporation, put a stamp of approval before leaving for New York upon the Fairbanks comedy, "Reggie Mixes In," directed by Wm. Christy Cabanne and "Going Straight," in which Norma Talmadge stars under the direction of the Franklin Brothers.

George Smith, brother of Albert Smith, part owner of the Vitagraph company, arrived at this company's Hollywood studio last week on a visit to the brother employed there as studio manager, Los Angeles, as a result of injuries received on a trapeze while working on the "Peg o' the Ring" serial. The latter series has been discontinued and it is probably that Miss Stonehouse, upon her recovery, will be featured in five-reel Universal pictures.

Anna Luther in New Keystone

Anna Luther is at work on a new Keystone picture, as yet unnamed, but one that promises a variety of laughs unusual even for a Keystone. This star, hitherto known particularly for her daintiness, has now established herself with fans as a comedienne of merit.

Louise Lester, on completing a "vampire" role, was cast last week for the important part of a blind mother in Mr. Le Viness' company.

Adelaide Woods, chosen by Director Taylor of the Morosco company for a telling part in his present picture, has already been engaged by Mr. Garbutt for the picture that is to follow. Miss Woods was formerly a "Biographer," and one whom the film world will shortly connect with big things.

Lena Baskette is allowed by the Universal film management to average but two days work a week, it stipulating that the remainder of her time be spent in study both in the schoolroom and in dancing lessons received from a high-priced dancing master. She has already been deservedly accorded the titles of "Pavlowa the Second" as well as that of "The Juvenile Theda Bara."

Jacque Jaccard has returned to the production of underworld stories at Universal City and has Mina Cunard and G. Raymond Nye playing leads in his company.

Japanese Actor Honored

Sessue Hayakawa, of the Lasky studio, is attending a large celebration in his honor at the Imperial Theater of San Francisco this week. Among his countrymen Hayakawa is considered the E. H. Sothern of Japan, and his clever wife the Julia Marlowe. Kenneth McGaffey accompanied Mr. Hayakawa on his trip North.

WILLIAM F. RUSSELL DIRECTING "THE HIGHEST BID."

(Mutual Masterpiece Filmed on a Mountain Peak in California, 2,000 Feet Above the Santa Ynez Canyon.)

TALES OUT OF STUDIOS

"Who's Who in V.L.S.E. Plays" Imparts Novel Information About Picture Stars

The V. L. S. E. Advertising Department has just published a forty-eight-page book called "Who's Who in the V. L. S. E. Plays."

Gotten up in handsome style, with a striking two-color cover, and rich duotone illustrations, it presents a most interesting array of facts regarding the screen favorites who appear in Big Four productions. Many previously unpublished details in the lives of these players are divulged in this book for the first time.

In it you will find that Anita Stewart of Vitagraph, was once a model for Harrison Fisher and started in pictures doing "maid parts."

Richard Buhler, of Lubin, was a soda clerk in Washington and later "props" in a road show.

Kathlyn Williams, of Selig, gives her recipe for training animals.

Edna Mayo, of Essanay, is a college graduate skilled in sculpturing and painting.

Earle Williams once was a graphophone salesman. Rosetta Brice was "crushed" beneath a falling bridge in her first photoplay. Guy Oliver was a "cub" newspaper reporter.

Henry B. Walthall, "the Mansfield of the screen," studied law, went to war, and began in pictures as a ditch digger.

Lillian Walker, of Vitagraph, was a telephone operator and later on end dancer in "The Follies."

Tom Moore wanted to be a Jewish comedian.

Baby Jean Frazer is called "Steve" by her father because he was expecting a boy.

Lewis C. Stone was a soldier, cow puncher, big game hunter, sailor, college graduate and actor.

All of the incidents related are the "out-of-the-ordinary" calibre, recorded solely to aid exhibitors and newspapers in giving their patrons and readers a truthful look "behind the screens."

IT HAPPENED IN ELIZABETH

Ad. Man Butted In and Nearly Spoiled the Local Photoplay

Elizabeth, N. J. (*Special*).—"It Happened in Elizabeth," sure enough. None other than a ubiquitous advertising man for a certain brand of tobacco that most young fellows smoke without daring to ask dad, walked right into a "big" scene of the local moving picture of that title just as Dorothy Krauss, who successfully answered the all-absorbing question, "Who Will Be Dot" was about to register ecstacy in front of the corner drug store. Indignation was what Dorothy, all dolled up, registered.

The ad. man made a dash for Dot and came to a full stop, registering fear, while the rest of the cast turned into a joint exclamation point and the director uttered words that could not even be put in parenthesis. The ad. man was scolded for his hardihood, but he got in his ad. in the scene which was shown at Proctor's East Jersey Street Theater as part of a local scenario, May 8.

Will Cooke, of the White Rats, who is managing the movie contest, is in Plainfield this week and has his eye peeled for the sign of the bull. He has a red flag ready for the ad. man should he attempt to break into the picture again. Mayor Victor Mravlag, Chief of Police Michael Mulcahy and other officials all "registered" their best smiles, and it was a great occasion.

E. M. Scanlan.

FIRST SOUTHERN SCREEN CLUB

Atlanta, Ga. (*Special*).—The Atlanta Screen Club, the first trade organization of its kind in the South, now occupies handsome quarters in the Walton building and is planning a series of dances and entertainments.

Chaplin's burlesque on "Carmen" was the screen production at the Grand and proved to be a winning box office attraction. The Grand has passed out of the hands of Jake Wells and is now being managed by O. P. Hall, formerly connected with the Fox Atlanta exchange. Mr. Hall is well-known and popular in Atlanta and promises to lift the house out of the rut.

The Alpha Theater, a profitable Atlanta movie theater, has been sold by Alpha Fowler to Sig Samuels. Maude Morehouse.

ACTORS TO BE SOLDIERS

A movement is on foot among the actors of the motion picture studios in Los Angeles and vicinity to organize an officers' training corps made up exclusively of players in the various Pacific Coast producing companies. The idea originated with William Russell, the American-Mutual star. He made the suggestion to some friends of his and was surprised at the hearty approval with which the plan met.

Actors in other companies were approached on the subject and to a man expressed a willingness to join such a corps, that they might learn something about military tactics and field strategy in case they were ever called upon to serve their country on the battleline.

ST. LOUIS SCREEN ASPIRANTS

St. Louis, Mo. (*Special*).—The St. Louis *Times* is conducting a contest for the election of eighteen young women to appear in a five-reel feature moving picture production under the auspices of that newspaper. Hundreds of young women with screen ambitions are entered as contestants.

REVIEWS OF FEATURE FILMS

"NOT MY SISTER"

A Five-Part Original Drama, Written by James Montgomery and C. Gardner Sullivan and Featuring Bessie Barriscale. Produced by Kay-Bee Under the Direction of Charles Giblyn, for Release on the Triangle Programme May 14.

Grace Tyler ..... Bessie Barriscale
Michael Arnold ..... William Desmond
John Marshall ..... Franklin Ritchie
Ruth Tyler ..... Alice Taaffe
Mrs. Tyler ..... Louise Brownell

The more we see of the work of Bessie Barriscale the more we like it. She possesses a certain charm that is particularly effective and at the same time is an actress with not only a personality but a manner of expressing it that is delightful to witness. At no time have we ever seen her overact, her methods of repression being among the most effective of any actress on the screen to-day. She achieves her best and biggest effects by the bringing into use of little things. In any picture in which she appears it is seldom necessary to use the cut-back, her expression is sufficient to convey to the audience that which she is thinking of without the need of picturizing her thought on the screen. This is indeed good acting.

There was another young person in this picture who will be heard from if she continues in screen work, and that is Alice Taaffe. She is possessed of a face that screens particularly well, and in addition indicates an innate ability to act.

James Montgomery and C. Gardner Sullivan have evolved a strong and convincing story, one that holds the interest to the very end, and one which has been treated in such a manner that the suspense is most admirably maintained. It has been given a most efficient production by Charles Giblyn, and though it contains no remarkable or individual feature, still it is a consistently well staged picture.

The supporting cast was strong. William Desmond made a handsome and convincing young sculptor of sensuous tastes, with a desire to possess every model he used in his work. John Marshall, however, was awkward in many of his scenes. Louise Brownell handled the minor part of Mrs. Tyler well. The photography was extraordinarily good in some spots, but several of the scenes were very poorly tinted.

The story tells of a young girl engaging herself to a sculptor as a model and of his forcibly seizing her when overcome by passion generated by her rare beauty. Later she marries and lives happily with her husband. After several years the sculptor returns from abroad with a big reputation and engages her sister to pose for him. The wife is in deadly fear that her sister will suffer the same fate which befell her, and rigorously chaperons her at the sessions at the studio, with the result that her husband becomes intensely jealous. Finally the young wife is forced to confess, and the husband, seizing a gun, sets out to kill the artist. In the meantime the sister has gone to the studio alone. Then occurs a jump to the studio, with the result that her husband being arrested for murder. At the trial he is just about to be convicted when the young girl jumps to the stand and tells how she killed the artist in defending her honor.

E.

"THE PRIMAL LURE"

A Five-Part Original Drama, Written by Vingie E. Roe and Featuring William S. Hart. Produced by Kay-Bee Under the Direction of J. G. Hawks for Release on the Triangle Programme May 7.

Angus McConnell ..... William S. Hart
Lois Le Moyne ..... Margery Wilson
Richard Sylvester ..... Robert McKim
Pierre Vernaisse ..... Jerome Storm

We cannot express a very high opinion of this picture, largely because the story upon which it is based is so crude and ineffective. Much better stories of the thrilling Indian type can be found in any of the five-cent weeklies so dear to the heart of boyhood and United States Senators. It deals with the early days in the settlement of northern Canada, and among other things shows an attack by Indians on a Hudson Bay Company trading post, in which the deposed factor saves the inhabitants of the post by voluntarily surrendering to the savages.

He is about to be burned at the stake; in fact, the fire has already been started, when a heavy rain storm comes up and puts out the flames. One of the missionary priests fortuitously appears at this moment and tells the Indians that the Great Spirit is angry with them for sacrificing the pale-face and sent the rain to put out the flames. The superstitious Indians believe in this direct sign from heaven, and, releasing the captive, return to their lodges in the far off hills.

For a picture of this kind it has been well produced, although it appeared anything but realistic to see the captive tied to the stake and then have the fire which was to burn him to death built six feet in front of him. The picture contained some very beautiful scenic locations and was effective throughout from a pictorial standpoint. It was not worthy, however, of such a sterling actor of Western roles as William S. Hart. His well-known capabilities never had a chance for real expression. Margery Wilson was particularly effective as the young heroine. Her type of beauty was well fitted to the character she was called upon to portray, and she handled her various emotional scenes with force and character. The balance of the cast was strong and able, with some very good character acting in some of the minor parts. The photography was up to the usual Ince standard, with one or two effects of great beauty.

E.

"THE WHEAT AND THE CHAFF"

A Three-Part Lubin, Produced Under the Supervision of Capt. Wilbert Melville. Scenario by Josephine McLaughlin.

Charles Torrance ..... Cecil Van Aukor
Jerry Torrance ..... Allan Forrest
Mrs. Torrance ..... Adelaide Bronti
Peggy Woods ..... Ruth Saville
John Conway ..... George Routh
Margaret Conway ..... Evelyn Page
Allan Woods ..... Walter Spencer

This is one of those unfortunate pictures that deal with a more or less morbid subject without introducing any comedy relief, and not before the end do we sigh content to know that one of the characters is at least temporarily happy.

Cecil Van Aukor as Charles Torrance is generally good, but he does not portray a convincing, newly-elected governor. He deserves much credit, however, for the character is one that compels sympathy and contempt. Allan Forrest is excellent as "Jerry," the half-witted boy, who wanders into the crowded reception given by his brother and step-mother. He is lead out by Charles and sent to his room. His step-mother excuses herself to the guests and going up to "Jerry's" room tells him his stupidity will cause his brother's ruin. Rather than injure his brother, whom he idolizes, "Jerry" leaves home and wandering about is found and sheltered by Peggy Woods, a cabaret singer, who is in love with Charles. Margaret Conway, the daughter of John Conway, political boss of the state, also is in love with Charles. This she confesses to her father, who offers to make Charles governor should he marry Margaret. Though in love with Peggy, Charles' affection succumbs to his political aspirations.

Peggy, distracted, commits suicide and "Jerry" is accused of killing her. Charles has a note written by Peggy, telling him of her intentions of committing suicide. For some undiscovered reason he burns this note and as his election to governor is being celebrated, drops dead. "Jerry" is acquitted, and it is here we breath a sigh of relief. The photography is good throughout.

F. S.

DENTON VANE, EVART OVERTON, AND LILLIAN WALKER IN "THE ORDEAL OF ELIZABETH" (VITAGRAPH, MAY 15).

"POLICE"

Here's the Latest
Essanay - Chaplin
Feature Comedy

CHARLIE CHAPLIN SAYS:

"IT'S A SCREAM"

You'll need to call out the reserves to hold the crowds when you book this newest comedy, "Police." It is a riot of laughter, every foot packed with fun.

BOOK AT ONCE THROUGH
THE GENERAL FILM CO.

Trademark Reg. U. S. Pat. 1907

Essanay

1333 Argyle Street, Chicago

Trademark Reg. U. S. Pat. 1907

The Social Pirates

Is meeting the real test of a series—it is going stronger every week—bookings jumping by leaps and bounds. Have you arranged for *your* fifteen weeks of sure-fire packed houses?

Stories from the Brilliant Pen of

George Bronson Howard

Featuring MARIN SAIS and OLLIE KIRKBY

Next Release:

"SAUCE FOR THE GANDER"

A loan shark and his worthless son are taken in hand by Mona and Mary in two reels of tense dramatic action mounting to a gripping climax.

Released Monday, May 15th

"The Social Pirates" is a Special General Film Release in Fifteen Complete Episodes—Wide-spread Publicity Backing.

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235-239 West 23rd St.,

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The trade mark that stands for quality

Paramount Pictures

Famous Players Film Co. Jesse L. Lasky Feature Play Co.
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To interest in his theatre a constantly increasing proportion of the available population is a necessity for the exhibitor who not only wants to make money now but wants to keep on making money. The theatre having the right to display the Paramount Trademark is constantly and consistently increasing its profits and, incidentally, widening the circle from which it draws patronage.

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FOR EIGHTY PER CENT. OF EXCLUSIVE HIGH CLASS PICTURES IN THE U.S.
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ROBERT T. THORNBY
Producer---World-Paragon Pictures
Current Release—"A WOMAN'S POWER," with Mollie King
In Preparation—"HER MATERNAL RIGHT," with Kitty Gordon
Formerly Producer of Keystone and Vitagraph Successes

BURTON KING
PRODUCER OF
MAN AND HIS ANGEL with JANE GREY—EQUITABLE
THE REAPERS with JOHN MASON—EQUITABLE
SOULS AFLAME with DOROTHY GREEN and CLIFFORD BRUCE—METRO
In Preparation—THE SPELL OF THE YUKON

Charles M. Seay
FEATURE DIRECTOR

ADELE LANE
Address care DRAMATIC MIRROR

EDWARD JOSE
Now Producing
"THE IRON CLAW"
Pathé Release

EXHIBITORS' SHOW A SUCCESS

Served to Bring Showmen, Salesmen, Picture Stars and the Public Together in Pleasant and Profitable Sessions

With the dying echoes of "taps" resounding through the palatial exposition hall, the Third Annual Motion Picture Exposition was formally closed on Saturday night. The exposition was opened to the public on Monday and daily it grew in popularity until the spacious hall was unable to accomodate the tremendous crowds at the end of the week. Moreover, everybody was fully satisfied, since well known stars were at hand nightly to autograph their photos. From a business viewpoint, the affair was also a marked success. Some of the manufacturers did an enormous amount of booking. Pathe with more than $14,000 in bookings without doubt heads the list. The International Film Service, Vitagraph, Paramount and other concerns also did their share of business.

There was not a minute during the entire period that something was not being done to entertain the public. The Pathe booth with its simple but effective decorations was one of the main centers of attraction, and it was almost continuously surrounded by a veritable maelstrom. The principal attraction seemed to be a dazzling array of Southern beauties, personally picked by P. A. Parsons for their pulchritudinousness. Mr. Parson's pickings left nothing to be desired. The little Dixie girls, the Misses Katheryn Alexander, Ethel Rosemon, Adele George and Marie Lasher, vied with most of the stars for the honors.

Pathe's famous serial stars, Sheldon Lewis, Creighton Hale of "Iron Claw" fame and Tom Moore and Anna Nilsson who are playing in "Who's Guilty?" were the centers of seething mobs whenever they appeared. Pathe's novel tops and snakes exploiting "Who's Guilty?" were without a doubt the most unique as well as the most popular souvenirs. The wax figures of the Iron Claw characters and W. B. Gibson posing as one of them, were always of interest to the crowds.

The Vitagraph's three booths also drew a large number of people. There were always at least a half a dozen stars in them to welcome the guests. The pretty attendants also received their share of attention. The settings, representing an old fashioned library with its massive fireplace, were in keeping with the home-like gatherings of the Vitagraph family. The democratic, obliging players were at all times only too glad to supply their legion of admirers with autographed pictures. The presence of any one of the popular stars, such as Anita Stewart, Arline Pretty, Leah Baird, Dorothy Kelly, was the signal that brought a swarming multitude around the booths. Miniature motion pictures entertained the public when no other novelty was provided.

Paramount's artistic booth with its handsome oil paintings and pleasing souvenirs was always surrounded with more than its share of the crowds. Essanay's cosy little booth was always filled with visitors although none of its stars were present.

The voting on the censorship bill drew enormous crowds to the booth of the International Film Service. Practically everybody who attended the exposition cast their vote against the obnoxious bill and one Jacky, Frank Nagel of the Arkansas, cast a vote on behalf of the entire ship's company against the bill. The votes filling a box about eight feet in heighth and width was sent sealed to Governor Whitman.

The palatial Metro booth with its galaxy of stars received more than its share of popularity. The magnificent drawing room setting, the largest at the exposition, was invariably the gathering place for an enormous crowd.

Size of the place had nothing to do with the quantity and quality of the stars in the Mutual booth. Mary Miles Minter and a galaxy of players from New Rochelle held court to an admiring throng that completely blocked the aisle.

Helen Greene, Earle Metcalfe, George Terwilliger and A. E. Miller were on the receiving line at the home-like booth of the Buffalo Times Syndicate.

The artistic booth of the Fox Company was awarded the prize for the most decorative stand at the exposition. The Universal and World Film stands also received their share of patronage.

The exposition itself provided numerous amusements for the public. Pictures with an amateur cast were taken daily in one corner of the hall and dancing was in order in another place. The motion picture theater was at all times packed. An excellent band furnished music almost continuously and an electrical orchestra filled in the short intervals.

Numerous people of great prominence visited the exposition from time to time.

Pathe Exchange, Inc., and the Arrow Film Corporation both have found, in their display at the Exhibitors' Exposition in the Grand Central Palace, success in the way that, more nearly than any other, concerns the distributor and the producer of motion pictures. This is actual film bookings backed up with advance cash payments against collections.

Under the supervision of Mr. Arthur S. Abeles, Manager of their New York City branch, "Puppets of Fate," the first of the fourteen photo-novels comprising the "Who's Guilty?" series, was screened publicly for the first time in the projection room at the Palace. The projecting room was filled with visiting exhibitors and New York theater owners and managers who had been invited specially by Mr. Abeles and his staff, among them A. W. Smith, C. Stennerman, H. Kronacker, J. Haspel, H. Weisfeld, H. Morgan, S. Rubenstein, A. N. Barney and H. Fuld.

When Mr. Abeles checked up he found that in the Palace Show itself more than $14,000 worth of "Who's Guilty?" bookings had been written. Had this volume of business been written in two full days of soliciting Mr. Abeles would have considered—and rightly—that a new high record of bookings for one exchange had been established for two-reel productions. But when more than $14,000 worth of cash business is secured during the busy hours of a public exposition—when those present seldom devote their energies solely to business—Mr. Abeles feels that his staff is entitled to considerable credit, and that even greater glory rests on the "Who's Guilty?" pictures that made the record possible.

C. R. Seelye, head of the Pathe sales forces, and W. E. Shallenberger, President of the Arrow Film Corporation, are enthusiastic over the showing made by the New York Pathe Echange force at the Palace Show. Writing to Mr. Abeles about the record he and his men had established, Mr. Seelye said:

"It may have been that 'Who's Guilty' put it over. It may have been that your efforts put it over. It may have been that the spirit of the Palace Show put it over. It may have been any one of these three—but I am sure it was the combination of all three. You surely made it some combination."

At the close of business on Saturday the various Pathe Exchanges had reported to the home office gross bookings totalling $275,014 on "Who's Guilty?" series. Under the Pathe system of contracts this means assured gross collections on the bookings already signed of $275,014. Yet Mr. Seelye says he has only just commenced to "point with pride."

EXHIBITORS EXPOSITION GOSSIP

ROSE TAPLEY was the first to succumb to writer's cramp. She started out to supply everybody with an autographed photograph, but they came too fast. At intervals during the week when her hand was rested she autographed a few more.

HOP HADLEY was artist, decorator and carpenter at the Mutual booth. In between times he and his assistants extolled the beauties of the Mutual stars.

FRANCIS BUSHMAN, framed and tinted, was the temple of worship for numerous wondering-eyed lassies.

ANITA STEWART held court at the Vitagraph booth.

SHELDON LEWIS and Creighton Hale were kept busy answering questions concerning "The Laughing Mask." Several ultra-curious fans had Mr. Hale stand alongside of the wax figure of the Mask, and a number were convinced that he is that character.

MARY MILES MINTER was one of the main attractions and judging from the number of photographs that she signed her admirers are legion.

UNCLE SAM SPEDON stuck close to the big fireplace in the Vitagraph booth. All the warmth and comforts of home were his.

FLAUNTING a picture of Earle Metcalf in armor before the eyes of the public and the persuasion of George Terwilliger, failed to bring forth the desired speech from Mr. Metcalf. The crowd anxiously awaited it before the Buffalo *Times* Syndicate booth, but Earle had taken "French leave" by a side door.

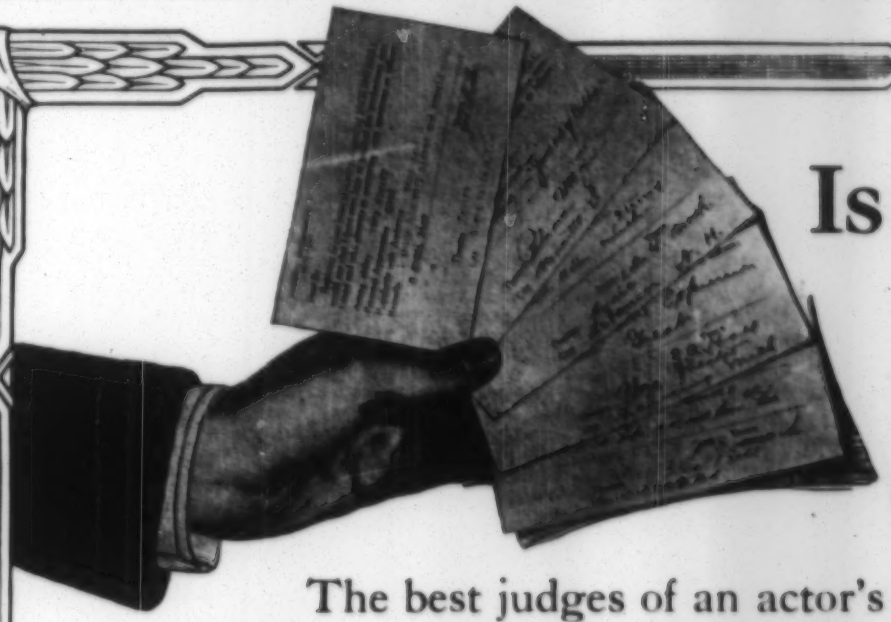
GLADYS LESLIE, Kathryn Adams, Ethel May Oakland and Doris Grey (all from the wilds of New Rochelle), occupied the Mutual stand, Thursday night.

FRANCIS BUSHMAN and Beverly Baine were trailed by legions of admirers as they wended their way about the Exposition hall.

BOBBY and HELEN CONNOLLY were the realistic essence of childhood's dreams as they flitted hither and thither with a smile and a pleasant word for everyone.

NELLIE ANDERSON autographed photos by the gross and each one found the hand of some ardent movie "fan."

Violet Mersereau | Theda Bara | Charlie Chaplin | Blanche Sweet | Lenore Ulrich



Is He A Winning Card?

The best judges of an actor's effect on his audiences are the Exhibitors. Read what some of those say whose opinions were asked regarding:

(1) His Acting Ability
(2) His Personal Appearance
(3) His Popularity with Audiences

JACK SHERRILL

He has consistently built up a reputation in juvenile leads, and has completed his popularity throughout the country in his latest leading part opposite ALICE BRADY in "THEN I'LL COME BACK TO YOU."

WHAT THE EXHIBITORS SAY

City	Theatre	Acting Ability	Personal Appearance	Popularity with Audience
Asbury Park, N. J.	Shubert	Good	Good	Good
Auburn, N. Y.	Universal	Very Good	Fine	Better than average
Austin, Tex.	Crescent	Excellent	Good	Our patrons have seen him but once in "Womanhood"
Bristol, Pa.	Forrest	Good	Fine	Have not shown him often enough to know
Buffalo, N. Y.	Rialto	Strong	Pleasing	If given the proper vehicle, he can soon be of prominence in filmdom
Baltimore, Md.	Peabody	Very Good	Good	Very Well Pleased
Baltimore, Md.	Blue Bell	Good	Pleasing	O. K.
Chicago, Ill.	Ziegfeld	Very Good	Splendid	Yes
Council Bluffs, Ia.	Roger	Very Good	Fine	Good
Carlinville, Ill.	Daley	Good	Excellent	Good
Denison, Tex.	Queen	A very clever actor	Handsome	Was Very Pleasing
Dallas, Tex.	Queen	Very Good	Good	Good
Eureka, Cal.	Empire	Far Above Average	Good	Yes
Glen Falls, N. Y.	Empire	Very Clever	Good	Very Good
Huntsville, Ala.	Elk	Good	Good	Can't say, as only saw in one picture
Lebanon, N. H.	Lyric	Good	Fine	Strong
Mansfield, Ohio	White Way	Good	Good	Seems to suit
Marietta, Ohio	Putnam	Fine	Excellent	Scream
New Haven, Conn.	Dixwell	Good	Good	Pleased ours
New York City	Nemo	Very Good	Very Good	Very Popular
Natchez, Miss.	Baker Grand	Good	Fine	Very Good
Omaha, Neb.	Monroe	Good	Fine	Don't Know
Owensboro, Ky.	Grand	Fine	Great	O. K.
Paterson, N. J.	U. S. Photoplay	High Grade	Excellent	Went Good
Pueblo, Colo.	Grand Opera House	Good	Pleasing	Very Good
Stamford, Conn.	Alhambra	Very Good	Pleasing	Seemed to like him
Saginaw, Mich.	Byron	Good	Good	Unable to say
Youngstown, Ohio	Dome	O.K.	O.K.	Immense
Youngstown, Ohio	Market Street	Good	Very Good	Seemed very pleased

IRISH FILM TIMELY

Kalem Reissues "The Irish Rebel," One of Famous "Made in Ireland" Subjects

"The Irish Rebel," also known as "The O'Neill," and recalled as among the best of the famous Kalem Irish dramas, will be reissued on Tuesday, May 16. It is a one reel subject and will be available to exhibitors at all General Film Company offices.

Kalem's decision to reissue "The Irish Rebel" came as a result of the numerous requests from exhibitors who saw an opportunity to offer an attraction in keeping with the current interest in happenings in Ireland. Every scene of "The Irish Rebel" was photographed in the vicinity of Dublin, and on the spots that have figured so prominently in the news columns.

HIS FIRST PRESS NOTICE

Lionel Thompson has signed a ninety-nine year contract with the Columbia Picture Corporation, to appear exclusively in Metro wonderplays. His contract stipulates that he must play roles ranging from an infant to old Father Time during the course of his engagement. Lionel is the infant son of Mr. and Mrs. David Thompson, and arrived at their country home in New Rochelle Sunday, April 23. His father is an assistant director at the Columbia-Metro studios, and he named the boy after Lionel Barrymore, who has worked under his direction. Mr. Barrymore presented his namesake with a big scrapbook among other things. This is Lionel Jr.'s first press notice.

PLASTIQUES VIA PARAMOUNT

Ashley Miller has arranged with Paramount for the initial release of his new Plastiques. The latter are the result of eight months' experimental work at Mr. Miller's Bronx studio, and seem to refute the saying that "there is nothing new under the sun," for, while they belong in a general way to the animated cartoon class, they are absolutely unique in that the characters, instead of being sketched or drawn, are carved in high relief on the background. The effect is both beautiful and surprising; and the fact that they were immediately secured by the Bray studios for the Paramount programme indicates that they have unusual novelty and distinction. They are Mr. Miller's own invention, and have been produced under the able direction of Charles (Doc.) Ranson. The first release is announced for May 4.

"LIFE" WITH SCIENTIFIC "SOUL"

Harry Raver has practically re-made "Life Without Soul," the Ocean production which is being marketed by the Raver Film Corporation. While the theme has not been tampered with a new interest has been added to the production in its re-editing. In the revision of this picture, Mr. Raver—under whose personal supervision this work was done—had some scientific scenes inserted that not only clarify the story but help materially toward giving the subject a still greater interest. These scientific films show the blood coursing through the veins and arteries, the conjunction of cells and the reproduction of life in the fish world. They lend a more convincing atmosphere to the laboratory scenes and cause the final results of the scientist to appear logical

Selig

T-T-T-TOO LATE!!!

In the very first act of "Daisy, The Sewing Machine Girl," the heroine exclaims: "T-t-too late," as she turns from Jack Jaminson, a sterling young farmer.

Old stuff? Nope! *It's new stuff!* Life is more or less a melodrama and it has been discovered that it is too late to emulate the pace set by *The Selig-Tribune*.

Competitors were too late with scenes in stricken Mexico—they were too late with news pictorials of the Dublin riots—they were too late with action pictures of the drive against Verdun!

The Selig-Tribune has been Johnny-on-the-spot with all the "big stuff" and that is the reason The World's Greatest News Film with its varied pictorials, its human-interest features, its enticing posters, is helping the Up-to-the-Minute Exhibitor to *cash in!*

And it is never too late to book the other good things released by Selig through General Film Service. "*The Test of Chivalry*," a drama featuring vivacious Fritzi Brunette, and "*A Five Thousand Dollar Elopement*," with daring Tom Mix uphold the new standard set by Selig.

"INTO THE PRIMITIVE"
"A SELIG RED SEAL PLAY"
Book Through V. L. S. E.

REAL PLAYS—BY PROXY

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IN THE PICTURE STUDIOS

HAROLD LOCKWOOD and May Allison deny that they are married—rumor notwithstanding.

JACK STOREY, looking for more excitement, has taken to aviation.

HAL COOLEY has left the American to take the lead in a big multiple-reel picture being produced by the Monrovia Feature Film Company at Monrovia, California. The scenes are laid in California, before and during the famous gold rush of '49, and is a stirring epic of the Argonauts and pioneers. Cooley, whose part is that of a young American naval officer, appears in more than 700 scenes.

"THE REPRISAL," a Selig feature film with Fritzi Brunette in the leading role, is in course of production by Director William Robert Daly at the Los Angeles studios.

LILLIAN HAYWARD has played many movie roles during her career but in none has she appeared to better advantage than as "Lady Bountiful." Observing a little stenographer hurrying to get to her office on time the other morning at Los Angeles, Miss Hayward stopped her car and whisked the grateful girl to her office. She has since made it her practice to pick up the girl every morning.

SELIG PLAYERS are wondering as to the identity of Vivian Reed's unknown admirer. He keeps the star supplied with the latest music and never a week passes but several new numbers are received by pretty Vivian. If the mysterious one will reveal his name, pretty Vivian will write him a note of appreciation.

JAMES BRADBURY once was playing the dual role of Dr. Jekyll and Mr. Hyde. Before the performance the stage manager and Bradbury discussed means of placing a green light that would play on the face of Hyde during the action. Many suggestions were made and discarded. Finally Bradbury suggested that a green light be concealed in the fireplace. "But that wouldn't seem reasonable," objected the director. Then the girl who played the piano spoke up: "Oh, they might think you were burning green wood!"

AL W. FILSON, the Selig character man, recently sold his orange groves. This leaves Mr. Filson with only a few oil wells, some Los Angeles business blocks, his work as a movie actor, and a few other minor interests to occupy his time.

DIRECTOR T. N. HEFFRON of the Selig forces is finishing "The Return," which features Kathlyn Williams, and is making active preparations for his forthcoming five-reel feature, "The Valiants of Virginia."

"THE CLOWN" will be Victor Moore's fourth Lasky photoplay, the others in the order of their release having been "Chimmie Fadden," "Chimmie Fadden Out West" and "The Race," in which he had the support of Anita King. "The Clown" is a colorful story of circus life in which the tragedies as well as the comedies of the "white top" play important parts.

BILLIE BURKE and Charles Ray are the best players in motion pictures, according to the votes cast in the Sioux Falls *Argus-Leader* Popular Player contest. Mary Pickford, Lillian Gish, and Henry B. Walthall were but a pace behind these favorites in the race which terminated last week.

JEANIE MACPHERSON, the Lasky scenario writer, has been spending two very strenuous weeks in the detention home, getting inside information for a coming Lasky production.

MARGUERITE CLARK is a bride. This electrifying news concerning the irresistible little Famous Players star should lose none of its effectiveness by the addition of the information that it pertains only to "Silks and Satins," in which she is to star on the Paramount programme.

GEORGE LEGUERE, who was last seen on the Metro programme in "The Blindness of Love," with Julius Steger and Grace Valentine, is under contract to appear in at least two more Metros.

JULIUS D. COWLES has been engaged to play an important role in "Notorious Gallagher," in which Marguerite Snow and Director William Nigh are starred. Cowles is a graduate of Yale and a nephew of Rear-Admiral Cowles. He is also related to Theodore Roosevelt by marriage.

JANET PRIEST, magazine writer, formerly identified with the speaking stage in several notable productions, has accepted a position with *The Pictures Magazines*.

EDWIN AUGUST'S next production for the World Film Corporation will be "Mary, Quite Contrary," with Mollie King, Arthur Ashley, Ruby Hoffman, and Macey Harlan in the cast. Mr. August and entire company have gone South to photograph the many beautiful exteriors the scenario calls for.

IT IS reported the Gaumont Stock companies, now wintering at Jacksonville, Fla., will return to Flushing, N. Y., where the main plant is located, about May 25.

MISS GERTRUDE MCCOY will be starred in the Gaumont five-reel feature, "The Isle of Love," which will be released May 15 as a Mutual Masterpicture. Earl C. Schenck is her leading man. Others in the case are Robert Clugston, Miss Iva Shepard, Miss Mathilde Baring, James Levering, and W. J. Butler.

SIDNEY J. VAUGHN, who has acted all Winter as office manager for the Gaumont company at Jacksonville, Fla., will come north with the Gaumont stock companies the end of May. To Mr. Vaughn will probably be assigned many of the technical details of production.

GERALD GRIFFIN,
Grand Young Man of Footlights and Films.

FOUND THE FOUNT OF YOUTH

Gerald Griffin passed through New York last week from Florida, where he has been four months, steeped in the mysteries of a new calling for him, the screen drama. Mr. Griffin has gone to Winthrop, Me., where his Summer cottage is located, where he will remain until the Fall. He comes back from the South a new Gerald Griffin, 20 years younger in face and appearance. Whether screen work or the climate has done this is hard to say, but all his friends were glad indeed to welcome the change. He is enthusiastic over picture work, and made a marked success as a comedian in the feature pictures that he appeared in.

GENERAL FILM COMPANY, INC., MOVES

The General Film Company, Inc., has moved its headquarters from the Fifth Avenue Building to the Passavant Building, 440 Fourth Avenue, corner of Thirtieth Street, where the top floor has been entirely remodeled, with a view of providing the necessary requirements in the way of space for the different departments.

The branch office of the General Film Company, Inc., in West Twenty-third Street, will remain where it is.

NEWSOME SELLS MORE THEATERS

BIRMINGHAM, ALA. (*Special*).—A deal of some interest in the motion picture world was consummated last week when Ed. Colley, Manager of the Princess bought the Trianon and Rialto from H. M. Newsome, who is the pioneer motion picture manager of Birmingham. Mr. Colley purchased the Princess from Mr. Newsome about two years ago. Mr. Newsome still retains his interest in the Amuse-U.

JAMES EDWIN DEDMAN.

"THE ORDEAL OF ELIZABETH"—A Vitagraph Blue Ribbon Drama, featuring winsome **Lillian Walker**, and **Evart Overton**—Wedded to a wandering artist who has deserted her, a woman craves the love of another man. The artist is found dead and the woman accused of his murder, but a startling confession on the part of another, saves her from a grim tragedy and gives to her the man of her choice.

"LOVE'S TOLL"—A Lubin Sovereign Play by Daniel Carson Goodman, featuring **Rosetta Brice** and **Richard Buhler**—A forceful drama of life in the real, with the great power of love dominating it from title to tail piece — A story of a girl who stumbles but once on the path of life, and then marries a good man without telling him her mishap.

Superlative Pictures

NEITHER competition, hot weather nor other adverse conditions have any terror for V-L-S-E exhibitors.

They are protected by an output of general releases which rank unusually high and by many extraordinary offerings which are **compelling** in their drawing power.

These include such widely known productions as *"The Battle Cry of Peace,"* *"The Ne'er-Do-Well,"* *"Sherlock Holmes,"* with William Gillette; *"Salvation Joan,"* *"The Law Decides,"* *"The Rosary,"* Charlie Chaplin's Burlesque on *"Carmen,"* *"God's Country and the Woman"*; with *"The Crisis,"* *"Secret Service,"* Rex Beach's novels, *"The Barrier,"* *"The Iron Trail,"* and *"The Silver Horde"*; and Ralph Ince's Super Picture, in nine parts, *"The Combat,"* to come in the immediate future.

But these "special" features must be considered as **special**, primarily in the sense that they offer **extra stimulus** to a service, which, in its general average, has never been surpassed in the moving picture field.

In other words, in common with all V-L-S-E productions, they are offered on their **box office value**, or at a price consistent with each individual picture's worth to you.

Are you sharing in the added profit and prestige which they insure?

"INTO THE PRIMITIVE"—A Selig Red Seal Play by Robert Ames Bennet, featuring **Kathlyn Williams, Guy Oliver** and **Harry Lonsdale**—How the cave-man, the gloss of civilization dimmed, saved the woman from a coward and from herself. A gripping love story—a powerful drama of jungle life, picturing a realistic hurricane, an attack by a python, a river swarming with alligators, a herd of wild elephants, lions, tigers, leopards, etc.

"SHERLOCK HOLMES"—A Special Essanay Feature in seven acts, with **William Gillette**—"Greek meets Greek." The king of detectives crosses swords with the emperor of crooks and the latter goes down to defeat. But whether it is in the flush of the successful termination of his master plans, or when seemingly cornered in the death chamber which his enemies have prepared for him, William Gillette, as Sherlock Holmes, is always the same calm, cool, collected figure which the whole reading world associates with the character he portrays.

V. L. S. E. Inc.

BILLIE BURKE NEXT TO EDISON

Robert Grau, Noted Authority, Lists Famous Personages of Filmland and "the Last is First"

Copyright G. K.

BILLIE BURKE.
In "Gloria's Romance."

Robert Grau, an eminent authority and critic of theatrical affairs, in an article in the May issue of *Motion Picture Magazine*, names Billie Burke, star of the new motion picture novel "Gloria's Romance," now in the making at the George Kleine studios in New York city, as the second greatest personage in filmdom, placing ahead of her only Thomas A. Edison, to whom the world owes the motion pictures themselves.

Writing of Miss Burke, Mr. Grau says: "Billie Burke, who in her very first portrayal rose to the top rung of conquest in a new field, holds second place. Miss Burke's supremacy is due to the fact that in addition to grasping the technique of a new art, her screen performance is replete with artistic touches. Every second that her charming personality is on view is a delight; never does Miss Burke resort to the commonplace. The producer of the picture had the good sense to rely on the radiant charm of America's best ingenue. Billie Burke is not a female Chaplin, nor even a rival of Mary Pickford. She is just Billie Burke, surpassing her stage triumphs in her very first experience with filmcraft."

Billie Burke, star of "Gloria's Romance," the new George Kleine motion picture novel, gets $4,000 per week for her work before the camera.

To protect himself against loss, George Kleine, at whose studios the big motion picture novel, "Gloria's Romance," is being filmed with Billie Burke in the leading role, has heavily insured the frocks which the fascinating little star wears while interpreting the role of Gloria Stafford, the heroine of the story. Insurance policies amounting in all to $40,000 were recently taken out on Miss Burke's gowns—the idea being not so much to cover the cost of the Henri Bendel, Lucile, Balcom frocks, all of which were specially designed for Miss Burke herself, as to protect the company against loss, if for any reason, the garments were destroyed ere the pictures were finished. For instance, Miss Burke wears a frock in one early chapter of the story that is not again worn until well along towards the end of the tale. Yet if this gown were destroyed ere the last scene were taken the first one would be utterly useless and would have to be retaken at considerable expense and trouble. It is this sort of loss against which the film manufacturers has always to be on guard when he undertakes the making of a lengthy picture—one whose photographing alone occupies several months.

Public Will Not Be Downed In Its Demand To See

Charlie Chaplin's Burlesque on "CARMEN"

(From the Germantown Philadelphia Independent Gazette)

Police Fail to Check Chaplin Crowds

Curiosity to see Charlie Chaplin in his latest Essanay scream, "Carmen," caused such a jam at the Orpheum Theater on Monday evening, that Manager Lord was compelled to 'phone to the police station for a squadron of "cops" to hold the crowd in check.

A small sized army, packed together like sheep, stood in line for nearly two hours waiting for the second show, and complained because the theater was not big enough.

When the first show was over, people nearly pushed the doors down in their frantic efforts to get a seat. Attendants were swept aside. So were the police.

Manager Lord said it was the biggest day's business ever done at the theater. Hundreds were turned away, although more than 12,000 saw "Carmen" during its run at the Orpheum Theater.

Trademark Reg. U. S. Pat. 1907.

Essanay

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GERALDINE FARRAR

in

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produced by Cecil B. De Mille

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Directing MME. OLGA PETROVA

FILM SERVICE PER PHONE

Chicago V.L.S.E Exchange Introduces First-Aid to Grouchy Exhibitors

That much can be done in the way of establishing friendly relations and a basis for increased business between exchange and exhibitor, by showing the latter more than ordinary attention in the line of every-day work is a fact which the V. L. S. E.'s record for the first year has clearly demonstrated. Officials of the V. L. S. E. are especially insistent on this policy being enforced in all branches, but it has remained for the Chicago exchange to put into operation an added service for the benefit of exhibitors, in which the telephone plays a leading part.

S. E. Abel, Chicago manager, recently instructed his telephone operator to make a list each day of all the motion picture theaters in the city in which the company's releases were being shown. Every theater then is called up by telephone and inquiries made as to the success attained with the picture, whether the delivery and exchange service had been satisfactory, and if there were any complaints to be made regarding any matters.

The replies to these inquiries have proved of immense value, not only to the exchange in aiding it to increase the efficiency of its service, but to the exhibitor as well, who has found that such attention makes for the smoothest running of his dealings with the distributing organization. Trivial annoyances, easily corrected, but which under ordinary circumstances the exhibitor would not have gone to the trouble of reporting to the exchange, although mentally charging the service up with a deficiency, are in this way, easily and promptly remedied.

It is worthy of note that the Big Four office in Chicago is the first exchange in the country to adopt this policy of making a daily reconnaissance by wire on behalf of its exhibitors. The success of the idea will probably lead to its adoption generally, but to the V. L. S. E. belongs the credit of its development in the interests of the screen showman.

BEATRIZ MICHELENA, MADAME EMMA CALVE, AND HER MANAGER.

"FAUST" IN THE FILMS

Beatriz Michelena as Marguerite in the Operatic Photo Play, "The Woman Who Dared"

The role of Beatriz Michelena in "The Woman Who Dared," the scenes of which are laid in Rome and Paris, is that of a French opera singer. Much of the story develops in the opera house, where she, as the prima donna, holds Rome spellbound. In the biggest of these scenes the stage is full set for the Garden Scene in "Faust." The boxes tier on either side, while the orchestra, augmented to symphony size, is ranged in front of the stage. The whole theater interior is built in detail for the camera. In this particular scene Miss Michelena, in the role of Marguerite, sings the celebrated jewel song from the opera.

It is said that before the completion of the production a large part of "Faust" will be enacted on this stage. The roles of Faust, Mephisto and Valentin are taken by actors already schooled in opera and, to still further insure correct detail and atmosphere, Fernando Michelena, father of Beatriz, is directing the opera scenes.

A decade ago Fernando Michelena's name was one of the greatest in operatic circles and he is remembered for a voice that is among the most brilliant this country has ever known. For several years he was leading tenor with Emma Abbott and his services were sought by all the greatest grand opera organizations of his time. As a consequence there is probably no one better schooled in operatic stage technique than he. This makes his assistance in the direction of "The Woman Who Dared" of inestimable value.

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—Certificates of incorporation for the following amusement companies were filed with the Secretary of State the past week:

Photo-Chrome Film Corporation, New York city. To conduct a general motion picture business; capital, $50,000. Directors: Thomas F. McMahon, Stella M. Kelleher, Bailey C. Elliott, 1400 Broadway, New York city.

Photoplay Material Bureau, Inc., New York city. Motion pictures and vaudeville, also to deal in scenarios; capital, $1,000. Directors: Victor E. Grossbaum, Lillian Kamber, May Berkman, 907 Prospect Avenue, Brooklyn, N. Y.

The Independent Burlesque Company, New York city. To operate theatrical and vaudeville circuits, booking agency and a general amusement business; capital, $10,000. Directors: George Shafer, Benjamin J. Levine, William Graham, 328 West Ninety-sixth Street, New York city.

Maharg Amusement Company, New York city. To operate theaters and manufacture motion picture films; capital, $900. Directors: Jacob Wollheim, Alfred J. Graham, Harry Baer, 30 East Forty-second Street, New York city.

Clio Cinema Society, Inc., New York city. Proprietors and managers of theatrical and motion picture enterprises; capital, $5,000. Directors: Anna Bierel, Beatrice Cassell, Milton C. Friedberg, 115 West Thirtieth Street, New York city.

Harlem Theatrical Company, New York city. Theatrical and motion picture business; capital, $5,000. Directors: Jonas King, Max Williams, Joseph Williams, 2427 Morris Avenue, New York city.

G. W. HERRICK.

TRANSFERS AND PROMOTIONS

The General Film Company announces several transfers and promotions of their employees as follows:

Mr. T. Y. Henry of the Salt Lake City office assigned to management of Denver Branch.

Mr. W. H. Cree, formerly manager at Denver, has been transferred to Los Angeles in the same capacity.

Mr. W. H. Hepburn, formerly an assistant in the Los Angeles office, will take charge of the Salt Lake City office.

PARAMOUNT PROGRAMME

Paramount's table of contents for its "magazine on the screen," the *Pictograph*, issued the week of May 21, includes physical training for "Better Babies," "The Making of a Cop," "The Aerial Pocket Camera," a continuation of the preparedness series, "Arm or Surrender," and "The House that Jack Built," showing how a railroad installs the principles of Safety First in its employes.

MRS. STAGG DIED OF SHOCK

Mother of Writer Killed in Auto Accident Found Dead in Bed

Mrs. Annie E. Stagg, mother of Clinton H. Stagg, the scenario writer, who was killed in an automobile accident in Los Angeles on Thursday, was found dead in bed in her home, 37 Meadow Street, East Orange, N. J. Mrs. Stagg's death came as a result of the shock of her son's death, for she had been in ill health for some time.

The victims of the automobile accident in Los Angeles were well known here. Mr. Stagg's last scenario oddly was called "The Carriage of Death," the theme being that of death in an automobile. Mr. Stagg is survived by a widow.

Malcolm Strong, who also was killed, had written several well known photoplays.

George Foster Platt, who suffered a broken arm, but will recover, was formerly connected with the New Theater venture as director under Winthrop Ames. Of late he had been with the Lasky company in the capacity of director. Previously he had been associated with the Thanhouser Film Corporation, where he worked hand in hand with Stagg.

ESSANAY'S JUNE RELEASES

President George K. Spoor announces that Essanay is issuing an unusual number of exceptionally good releases for the month of June. Among the strong three-reel releases are "Our People," featuring Bryant Washburn and Gertrude Glover; "Fool's Gold," featuring Darwin Karr and Nell Craig; "The Promise Land" and "The Little Volunteer," featuring Joyce Fair, the eleven-year-old star, who made such a hit in "The Little Samaritan."

Among the two-reel releases are "Orphan Joyce," featuring Joyce Fair; "Putting It Over," featuring Marguerite Clayton and Harry Beaumont; a reissue of "The Girl at the Curtain," and "The Voice in the Wilderness," both featuring Francis X. Bushman.

The one-reel releases include Canimated Nooz No. 11, Wallace A. Carlson's cartoon drawings on news events of the day; a sketch book of Berlin by Vernon Howe Bailey, showing all the points of interest in the German capital, including the Kaiser's Palace, the Kaiser himself and his special bodyguard; and one of George Ade's famous fables, that of "The Undecided Brunette."

The multiple reel features include "That Sort" and "According to the Code." In "That Sort," scores of scenes show action at Monte Carlo, in the Riviera, on the Spa, and mid-ocean scenes taken on the liner *Imperator*. These scenes are actual motion picture photographs taken by Charles J. Brabin a few months prior to the breaking out of the European war. Mr. Brabin, who directed "That Sort," made a tour of the Continent shortly before the war broke out, making motion pictures of all these scenes. He only left Europe at the outbreak of the war.

RIALTO MUSICAL NOVELTIES

The big symphony orchestra at the Rialto Theater has brought about so much discussion along the "Great White Way" that in order to settle a bet as to the ability of the personnel as soloists. Managing Director S. L. Rothapfel has arranged to present a unique novelty in his programme by way of a demonstration. It consists of a trio for the violin composed by A. Bachman, a violinist of the organization. It will be played by the latter, S. Fidelman, first concert master, and H. Leavy, second concert master.

Another novelty promised for the near future is a musical description of the European conflict in the form of an international pot pouri arranged by Mr. Rothapfel and Hugo Risenfeld, director of the Rialto orchestra.

"INTO THE PRIMITIVE"

"Into the Primitive," the Selig five-reel Red Seal play to be released through V. L. S. E., is claimed by the Selig Company to be on a par with those other successful Selig V. L. S. E. productions, "The Rosary," "The House of a Thousand Candles," and "Thou Shalt Not Covet." Robert Ames Bennet, the author, wrote the story, which features Kathlyn Williams, supported by Guy Oliver, Harry Lonsdale, Eugenie Besserer and other star players.

REVIEWS OF FEATURE FILMS

"THE ROGUE'S NEMESIS"

The Seventh Episode of the Social Pirate Series. Produced by Kalem Under the Direction of James W. Horn, for Release May 8. Story by Bronson Howard. Featuring Marin Sais and Ollie Kirby.

The feature about "The Rogue's Nemesis" is the remarkable doubling of Marin Sais. She plays the part of Mary's husband in such a clever fashion that it was even some time before we realized it was a woman enacting the man's part. Her make-up is well-nigh perfect and she has most cleverly disguised her feminine mannerism. She plays this role of the temperamental musical husband so that she can aid Mary in their campaign against wrongdoers.

The victim this time is a man named Clay who, on perjured evidence, had secured a divorce from his wife. He falls for Mary's charms and indiscreetly pays her a visit while her supposed husband is thought to be away. The temperamental husband, however, appears as he is in the room, and at the point of a gun he is forced to provide for the wife whom he cast off. The plot works out most charmingly and to rub it in the man is made to see he had been duped, after which the check is turned over to his former wife.

There are some very effective settings in this episode, especially those taken at the cabaret. Director Horn has been most exacting in his detail work. Due to his watchful eye the production that has been turned out is worthy of high praise.

S.

"LYING LIPS"

A Five-Part Original Drama by Julian Louis Lamothe Produced by the American Film Co., Under the Direction of Edward Sloman, for Release May 4.

Emily Alden ..... Winifred Greenwood
Neal Frazer ..... Franklin Ritchie
Wanda Howard ..... Eugenie Forde
Arnold Howard ..... Clarence Burton
Douglas Stevens ..... Roy Stewart
Sandford ..... George Webb

A good story which has some strong situations and able direction has been produced with a notable cast headed by Winifred Greenwood, Eugenie Ford and Franklin Ritchie. It cannot be said that they do not act the parts well, for it is not that which we question; but "youth must be served" if it is to appeal to youth.

Julian Lamothe has woven an interest story about the life of an actress, Emily Alden, who forsakes the stage to marry an artist. Financial reverses and illness cause her to secretly return to the stage, and while her husband is ill his sister makes capital of Emily's absence to cover up her own indiscretions. However, in the end everything is straightened out and all is forgiven. As we said before, there are a number of intensely dramatic situations, but the players fail to measure up to all there is in them. In the scene where Emily is forced to choose between the stage and her husband, even Miss Greenwood does not register the powerful emotions that we expect to see. This is not the only scene in which this quality is plainly lacking.

The director has obtained some excellent lighting effects which are especially discernable in the darkened office scenes. He has also constructed some effective interior settings, all of which have been well photographed.

S.

"HOW BIRDS FEED THEIR YOUNG"

A Split Reel Education in Pathecolor, Released April 29.

In beautiful colorings and scenery the birds are shown in their natural habitat. It is remarkable how Pathe is able to secure such marvelous colorings, as well as the trying positions of the birds. The Brown Linnet is shown feeding its young on partially digested food which she tries to apportion equally. The Long-tailed Tomtit is caught in the act of feathering its nest and hunting insects for its voracious brood. The Chaffinch and the Wren are also seen bustling about their domestic affairs.

These pictures, as well as being educational, are interesting and noted for their remarkable colorings.

"THE TOWN OF TUNIS"

On the Same Reel with "How Birds Feed Their Young."

It seems as if we were on a pilgrimage to Northern Africa when these beauties of the far lands are presented. Kairouan, the "holy city," whose loop-holed walls crowned with a multitude of domes give it a remarkable appearance, was shown. The busy marketplace crowded with picturesque natives from dawn to nightfall makes an interesting scene, which is followed by pleasing closeup views of the characteristic architecture of the country and raiment of its natives. Then the great mosque of Kairouan, which has more than a thousand marble pillars and its walls magnificantly decorated, is shown.

S.

"THE MAN WITHIN"

A Three-Reel Drama Produced by Selig Under the Direction of Tom Mix.

"The Man Within" is an old, old story. It has been used so often that it lacks interest. This picture has been well handled, and it is the same type as the shorter forerunners directed by Tom Mix. It deals with the claim to a gold mine and the attempt to register it. Tom, a ranch foreman, marries his employer's daughter, Vi, who is disowned by her father. Tom takes to drinking and leaves home shortly after the baby is born. Vi is forced to get a position as a cook in a saloon. When Tom is sober he decides to make good and finds a gold mine and rescues Vi, who has been pursued by bandits.

The action is fast and the acting serves only to introduce riding and shooting stunts.

S.

Father's Night Off (Lubin Comedy Released May 6).—Poor father in the guise of Francis Joyner has a few nights off as a rule, and in this case Mr. Corbin decides upon "his night upon the same day that Mrs. Corbin employs a new butler. Mrs. Corbin's out-of-town brother arrives just as Marie, the maid, is about to leave for a masque ball. Mrs. Corbin and her brother decide to go to the masque as spectators and the new butler dons a Pallagoci costume and jealously watches Corbin hold Marie upon his knee. Then follows a fight, after which Corbin makes a hasty exit toward home, plus a black eye. Arriving there, he is greeted by his wife and her brother who, of course, witnessed the fray, unconscious as to the identity of the gladiators. Corbin recognizes the butler and by liberally soothing his injured feelings, returns to his adoring wife.

F.

Jenkin's Jinx (Lubin Comedy Released May 13).—One of those films devoted to showing us how Mr. Jeremiah Jenkins attempts to rid his name of peacock feathers, to which he attributes his bad luck. He gathers all the unfortunate peacock feathers the house contains and, putting them in a suit case, has difficulty in disposing of it. However, he finds a fan made of the troublesome feathers, for which he receives the $100 reward. Francis Joyner, as the unfortunate Mr. Jenkins, is good and his anxiety to rid himself of the suit case seems sincere.

F.

Skirts and Cinders (Lubin Comedy Released May 8).—It is unfortunately funny that while about to elope with the man to be her husband, Betty Greene's suit case is stolen by John Windham, late comedian of the stranded "Hanky Panky" company. Windham is disgusted when he discovers that the suit case contains only a girl's wearing apparel yet brightens up upon reading a note enclosed addressed to the matron of the Brierthorn Academy, telling her to install Betty as a pupil. Windham disguises as a girl, assumes the name of Betty Greene, and enjoys life at the academy. He is eventually discovered and escapes to a hotel where he is assigned to a room. There are no rooms left when Betty's distracted mother arrives, but she consents to share with another "lady." She is put in Windham's room and there follows a wild chase from room to room, wherein are discovered one one side of the hall, her intoxicated husband and directly opposite Betty and her husband. Windham is caught and sent to jail.

Davey Don as John Windham is excellent and should be flattered to think how well he deceived the male callers at the academy into believing him "not over twenty."

Dorothy Gish in Susan Rocks the Boat

MAY 14th is the week for the release of the TRIANGLE Fine Arts Picture, "Susan Rocks the Boat," the latest picture in which Dorothy Gish appears. This popular star who has been seen in such TRIANGLE SUCCESSES as Betty of Greystone and Little Meena's Romance has an indefinable charm about her that goes straight to the hearts of your patrons.

In "Susan Rocks the Boat" she wasn't satisfied just to stay home and enjoy life—to be of no benefit to the world at large. She wanted to do things, to turn good into bad—to be an important figure in the community.

So dainty Dorothy set out to open a settlement house, reform a saloon keeper, and make bad boys drink ice cream sodas instead of whiskey.

Just because she was sweet and pure the big burly saloon keeper thought he could take advantage of her innocence, but he failed to take Owen Moore into consideration.

It was a real fight to a finish with fists, chairs and other things—one of those swift moving affairs that make your audience sit up straight in a hurry. Out went the light and in an instant he had escaped with her in his arms.

Then there is the Triangle-Ince Picture—"Not My Sister," and two roaring Keystones, which complete the week's releases.

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1459 Broadway

TRIANGLE PLAYS

M

Triangle Film Corp. New York

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Five-Reel American (Mutual) Masterpiece, De Luxe, Starring Winifred Greenwood and Franklin Ritchie.

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(Appearing in Reserve Photoplay Versions of Their Own Famous Farces.)

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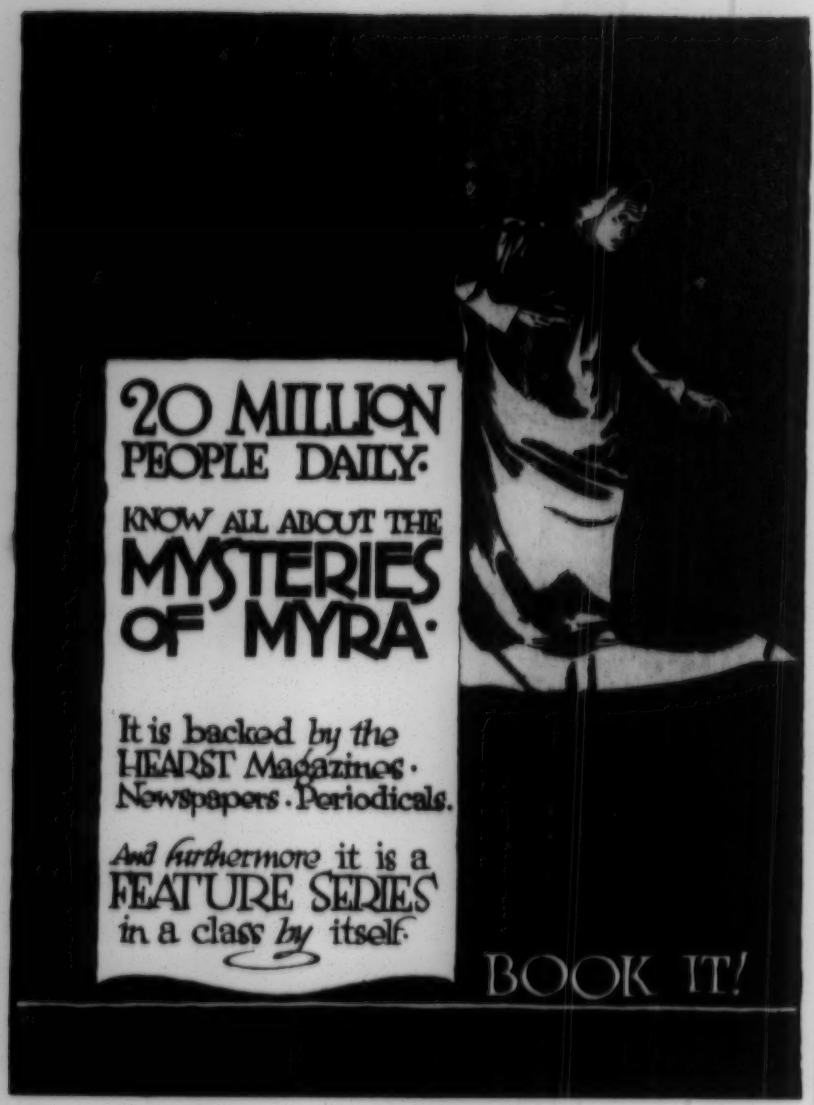
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"The Failure," featuring John Emerson
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"Daphne and the Pirate," starring Lillian Gish
"The Martyrs of the Alamo," all star cast
"Double Trouble," starring Douglas Fairbanks
"Sold for Marriage," starring Lillian Gish
"The Bouncer," starring Douglas Fairbanks
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Harry Revier
Supervising Director
Popular Plays and Players
METRO

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FEATURE LEADS
Universal Direction LUCIUS HENDERSON

GRANADOS MUSIC AT STRAND

Compositions of the late Enrique Granados, the Spanish composer who lost his life on the Sussex, are featured on the musical programme at the Strand this week when Geraldine Farrar makes her second screen appearance in the Spanish play, "Maria Rosa." Mr. B. A. Rolfe, director of the Strand, and Carl Edouarde, leader of the concert orchestra, selected numbers which reflect Spanish life, the photoplay being adapted from a legend told and retold by the peasants of the inland provinces.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Apr. 20	Famous	The Innocent Lie	Valentine Grant.
Apr. 24	Lasky	The Heart of Nora Flynn	Marie Doro
Apr. 27	Famous	The Moment Before	Pauline Frederick
May 1	Pallas	David Garrick	Dustin Farnum
May 4	Famous	The Red Widow	John Barrymore
May 8	Lasky	Maria Rosa	Geraldine Farrar
May 11	Lasky	Alien Souls	Sessue Hayakawa
May 15	Famous	The Trust	Hazel Dawn
May 18	Morosco	Pasquale	George Beban
May 22	Lasky	The Frameup	Blanche Sweet
May 25	Famous	Saints and Sinners	Peggy Hyland
May 29	Famous	(Open)	Marguerite Clark.

V-L-S-E, INC.

Apr. 24	Vitagraph	God's Country and the Woman	Nell Shipman, George Holt, and William Duncan
Apr. 24	Essanay	The Little Shepherd of Bargain Row	Sallie Fisher, Richard Travers, and John Junior
May 1	Vitagraph	The Law Decides	Dorothy Kelly, Harry Morey, Louise Beaudet, and Bobby Connelly.
May 1	Selig	At Piney Ridge	Fritzi Brunette
May 8	Lubin	Love's Toll	Rosetta Brice and Richard Buhler
May 8	Vitagraph	Britton of the Seventh	Charles Kent, Bobby Connelly, and Eulalie Jensen
May 15	Essanay	Sherlock Holmes	William Gillette
May 15	Vitagraph	The Ordeal of Elizabeth	Lillian Walker, Donald Hall, and Evart Overton
May 22	Vitagraph	The Redemption of Dave Darcey	James Morrison, Belle Bruce, and Billy Billings
May 29	Selig	Into the Primitive	Kathlyn Williams, Guy Oliver, and Harry Lonsdale
May 29	Vitagraph	The Suspect	Anita Stewart and S. Rankin Drew

EQUITABLE RELEASES.

Apr. 24	Paragon-World	The Closed Road	House Peters, Barbara Tennant
Apr. 24	Equitable	The Chain Invisible	Bruce McRae, Gerda Holmes
May 1	Paragon-World	The Feast of Life	Clara K. Young
May 1	Equitable-Balboa	The Twin Triangles	Jackie Saunders
May 8	World	Her Maternal Right	Kitty Gordon
May 15	World	Sudden Riches	Robert Warwick
May 22	World	Tangled Fates	Alice Brady
May 29	World	The Other Sister	Gail Kane

PATHE "GOLD ROOSTER" FEATURES

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katherya Brown Decker
To be announced	The Weavers	
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Biz Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis
	The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange

METRO PICTURES CORPORATION.

May 1 The Snowbird. Mabel Taliaferro.
May 8 A Million A Minute. Francis Bushman and Beverly Bayne.
May 15 The Spell of the Yukon. Edmund Breese.
May 22 Notorious Gallagher. William Nigh and Marguerite Snow.
May 29 The Scarlet Woman. Madame Petrova.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

May 1 The Crippled Hand. Ella Hall.
May 8 The Gilded Spider. Louise Lovely.
May 15 Elusive Isabel. Florence Lawrence.
May 22 A Son of the Immortals. J. Warren Kerrigan.
May 29 Naked Hearts. Francellia Billington
June 5 The Eye of God. Tyrone Power.

FOX FILM CORPORATION.

Apr. 24 A Man of Sorrow
May 1 Blazing Love
May 8 The Eternal Sapho
May 15 Sins of Men
May 22 Battle of Hearts

TRIANGLE FILM CORPORATION

Apr. 30 (Fine Arts) The Children in the House. Norman Talmadge.
Apr. 30 (Ince) The Beggar of Cawnpore. H. B. Warner.
April 30 (Keystone) The Lion and the Girl. Joe Jackson.
April 30 (Keystone) His Bitter Pill. Mack Swain.
May 7 (Fine Arts) The Good Bad Man. Douglas Fairbanks.
May 7 (Fine Arts) The No-Good Guy. William Collier.
May 14 (Fine Arts) Susan Rocks the Boat. Dorothy Gish.
May 14 (Ince) Not My Sister. Bessie Barriscale.

V. L. S. E. 1 REEL RELEASES. VITAGRAPH FRANK DANIELS COMEDIES.

Apr. 24 Mr. Jack Goes Into Business
May 1 Mr. Jack Hires a Stenographer
May 8 Mr. Jack, His Dukeship
May 15 Kernel Nut, Wins a Wife
May 22 Kernel Nut, the Janitor
May 29 Kernel Nut the Footman

GENERAL FILM RELEASES

Monday, May 15.

(Bio, Reissue) The Perfidy of Mary. Dr.
(Kalem) Sauce for the Gander. No. 8 of the "Social Pirate." 2 R. Dr.
(Lubin) Otto, the Artist. Com.
(Selig) The Hard Way. 3 R. Dr.
(Selig) The Selig-Tribune, No. 39, 1916. Top.
(Vita.) A Lucky Tumble. Com.
(Vita.) Scenes in Iceland. Sc.

Tuesday, May 16.

(Edison) The Littlest Magdalene. 3 R. Dr.
(Essanay) The Double Cross. 2 R. Dr.
(Lubin) The Beggar King. 2 R. Dr.

Wednesday, May 17.

(Edison) Robbing the Fishes. Com.
(Ess.) Vernon Howe Bailey's Sketch Book of San Francisco. Cartoon.
(Ess.) A scenic subject on the same reel.

Thursday, May 18.

(Lubin) Jackstraws. 3 R. Dr.
(Selig) The Selig-Tribune, No. 40, 1916. Top.
(Vim) Thirty Days. Com.

Friday, May 19.

(Kalem) An Innocent Vampire. Com.
(Knickerbocker Star Feature) The Chorus Girl and the Kid. 3 R. Dr.
(Vim) A Fair Exchange. Com.
(Vita.) More Money Than Manners. Com.

Saturday, May 20.

(Ess.) A Rose of Italy. 3 R. Dr.
(Kalem) One Chance in a Hundred. No. of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) The Winning Number. Com.
(Selig) A Boarding House Ham. Com.
(Vita.) Miss Adventure. 3 R. Dr.

UNIVERSAL FILM RELEASES

Monday, May 15.

(Nestor) He's a Devil. Com.
(Red Feather Photo) A Youth of Fortune. 5 R. Dr.

Tuesday, May 16.

(Gold Seal) Darcy of the Northwest Mounted. 3 R. Dr.
(Imp) When Slim Picked a Peach. Com.

Wednesday, May 17.

(Animated Weekly) No. 20. Top.
(L-Ko) Gaby's Gasoline Glide. 2 R. Com.
(Victor) The Three Wishes. Dr.

Thursday, May 18.

(Laemmle) Grouches and Smiles. Com.-Dr.
(Powers) A Toyland Robbery.
(Powers) Little Journeys in the Frozen North. Nome, Alaska. Edu.
(Rex) A Wife at Bay. 2 R. Dr.

Friday, May 19.

(Big U) Nadine of Nowhere. Dr.
(Laemmle) Heartaches. 2 R. Dr.
(Nestor) The Wooing of Aunt Jemima. Com.

Saturday, May 20.

(Bison) Huida, The Silent. 2 R. Dr.
(Joker) A Raffle for a Husband. Com.
(Powers) Their Social Smash. Com.

MUTUAL FILM RELEASES

Monday, May 15.

(Amer.) The Courtesan. 5 R. Dr.
(Amer.) The Pretender. 2 R. Dr.
(Falstaff) Deteckters. Com.
(De Luxe) The Isle of Love. Gaumont. 5 R. Dr. No. 101.

Tuesday, May 16.

(Than.) The Answer. 2 R. Dr.

Wednesday, May 17.

(Beauty) Billy Ban Deusen's Fiancee. Com.
(Gaumont) See America First. No. 36. Sc.
(Gaumont) Kartoon Komics. Cartoon.
(Mutual Weekly) No. 72. Top.

Thursday, May 18.

(Amer.) Four Months. Amer. 3 R. Dr.

Friday, May 19.

(Cub) The Piano Tuner. Com.
(Mustang) The Blindness. 2 R. Dr.

Saturday, May 20.

(Centaur) High Lights and Shadows. 2 R. Dr.
(Falstaff) Steven's Sweet Sisters. Com.

Sunday, May 21.

(Beauty) Twenty Minutes in Magic. Com.
(Vogue) The Chinatown Villains. Com.
(Gaumont) "Reel Life."

PATHE EXCHANGE

(Pathe) The Iron Claw. No. 12. Dr.
(Pathe) The Haunted Canvas.
(Pathe) Who's Guilty? No. 2. Dr.
(Pathe) The Tangled Web.
(Pathe) Reckless Wrestlers. Com.
(Pathe) Siberia, the Vast Unknown.
(Pathe) On the Island of Luzon. Sc.
May 17 Pathe News, No. 40.
May 20 Pathe News, No. 41.

CHICAGO SCREENS VICE REPORT

CHICAGO, ILL. (*Special*).—"The Little Girl Next Door," a picturized report of the vice-commission of Illinois whose investigations stirred the entire country some time ago, opened at the La Salle Saturday night for a run. E. E. MEREDITH.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

There is no author more successful in the writing of those big, gripping photoplays than Lanier Bartlett and his comments on the art are always read with unusual interest. Mr. Bartlett writes: "It seems to me that the statements of Mr. Maurice Tourneur as quoted in your columns, condemning the efforts of scenario writers to construct practical working scripts, place a rather low estimate on the possibilities of the profession of photoplay writing. Why should the writers of stories intended for pictorial presentation through the lens of a camera, be the only craftsmen in all the arts of expression denied the practice of the technique of his art? According to Mr. Tourneur, there never can be such a person as a photo-playwright, in the full sense of that term. Story tellers with the impulse to express their thoughts, their visions, their conceptions of the meanings of the myriad variations of the dramatic element in human life in the terms of the screen, must forever remain mere outsiders, mere note-jotters, mere assistants to motion picture directors, denied the hope of ever becoming complete artists, if they are to be shut out from attempting the vitally important work of dramatic construction. I believe that the relative importance of the idea or plot of a photoplay and the actual construction of the continuity of a photoplay, stand in the ratio of about fifty-fifty. Anyone who is at all familiar with the scenario end of motion picture work knows that many a splendid story is turned into a poor picture by bungling workmanship on the part of the studio "continuity writer," or director, who constructed the actual photoplay from the author's synopsis and failed to catch the true significance of the plot and characters. In any form of expression there is a vital importance in style, in the method in which the thought is worked out. The *style* developed by the short story writer, the novelist, the playwright, the composer—his cleverness and originality in *construction* contribute as much to his fame as does the originality of his themes. Without *style* in his or her products, no worker can ever be rightfully termed an artist. Why should the scenario writer alone of all creative workers, be forever dependent on someone else for the style in which his or her conception is to be ultimately expressed to the public?

* * *

It Is True

"It is true," continues Mr. Bartlett, "that many poor scenarios—poor perhaps both in idea and construction, if the author has attempted to make a working script, are reconstructed and developed into successful films by able directors who are dramatists by instinct. But this fact only proves how vital to the success of the finished product is the *way* in which the story is told to the audience. In fact, technique plays so large a part in 'getting over' a silent drama with clarity and dramatic directness sufficient to grip the interest of an audience, that no writer for the screen is doing his best who does not attempt to master the intricacies of scene construction. Neither is he equipped for serious development in this fascinating line of work unless he possesses a natural intuition for scening. The work seems to call for a peculiar sort of talent which combines the narrative and the pictorial instincts. I am speaking, of course, for the writer who has entered the photoplay field in all sincerity and with professional intentions. There will be always a greater number of amateurs whose ideas for scenarios are acceptable and often brilliant, and whose suggestions all producers will continue to welcome. But the success of even the most brilliant of these ideas and plots when offered to the ultimate consumer, the public, always must depend in large measure on the style in which the stories are told on the screen.

* * *

"No screen author of experience expects the director to produce his script exactly as written. A talented director can always add scenes here and there that will heighten the interest and smooth the course of the story; and practical requirements or his own judgment, based on actual camera experience, will influence him to eliminate other scenes. But the basic structure, the continuity, built up scene by scene, with suggestions as to the details of the actions of the characters in each scene, certainly should be presented by the author to the director, if the author expects to impress his own vivid mental visualization of his drama correctly on the mind of the man who is to interpret the story to the world.

* * *

No Such a Thing

"There is no such a thing as an absolutely new story. It is the way a story is *told* that is new. Every art advances through the development of a new style, or rather, a variation of previous styles. It is the ability to get a new angle on old material that marks a worker and distinguishes him as an artist. The craftsman who leaps into prominence in literature, painting, musical composition, is the one who develops a style which is recognized as a striking variation, or a worthy innovation. In other words, an improvement, an advance over previous human efforts with the same material. As to subtitles, it seems to me that the part they should play in the development of the photodrama is seldom given sufficient thought. Certainly, it is peculiarly the author's own privilege to supply them. If he has any touch of that literary gift which he should possess in order to put the most worth into a scenario —correspondence schools to the contrary— it is in the sub-title that he will prove it. Sub-titles and inserts in keeping with the tone of the story which is being presented are essential parts of its structure, and should not be "stuck in" as after-thoughts by various persons about the studio who may have given very little thought to the real significance of the drama imprinted on the film to which they are hastily giving the final touches. The relation of photoplay author, director and actors is analogous to the connection between the composer of a musical symphony, the director of an orchestra organized to produce the symphony, and the musicians who play upon the instruments. The composer constructs his tone-story in full, just as he conceives it, from beginning to end. The director interprets it to the musicians, transferring to them his own musical instinct and enthusiasm and applying to their training all his own experience, education and deep study of the composition in question. Much of the same way, the motion picture director should interpret the scenario to his actors who play on the parts—the instruments, as it were, written in by the author.

* * *

Not Mere Suggestions

"The great composer does not write mere suggestions of the music which sounds in his brain and turn the notes over to an orchestral director to be moulded into a complete musical structure. No, he develops his theme step by step to the finale. The director interprets it. The musicians play it as interpreted to them. All three human elements are interdependent, cooperative, and essential to the success of the finished product. Various directors may introduce various interpretations, according to their several natures and abilities. Some may mar the composition, and some may extract from it more worth than the composer realized was there when he wrote it. Some may even omit portions of the original, either in response to their own musical judgment or to conform to the exigencies of certain occasions and programmes. But the fact remains that the original musical composition was not only conceived in theme but built up through all its intricacies by the composer himself. Otherwise the world would not have accorded him the supreme title of artist."

* * *

Comments Invited

This department has had the pleasure of publishing a number of recent articles on the broader scope of the photo-playwright's art. Other opinions are invited on any subject that is of interest to photoplay authors real and near.

* * *

Typewritten Manuscripts

A. T. Vance, Editor *Pictorial Review*. The objection from the editorial point of view to hand-written manuscripts is well taken. It is not only because hand-writing is harder to read, but because the author doesn't give himself a fair chance. When you read a typewritten line, just as when you read a printed line, the eye does not stop to read it letter by letter, or even word by word. The skilled writer takes in the whole line, ofttimes two or three lines at a glance. The reading is made easy, and the mind more readily grasps the effect or the impression the author is striving for. On the other hand, when you read hand-written manuscripts, you have to read every word separately and frequently have to spell out the words letter by letter. It is so laborious a task that the illusion is almost certain to be lost. It is the same thing as when you studied Latin in school. Old Virgil wrote some fine stories, but when you had to translate a word at a time, it became a task. I would say offhand that a manuscript typewritten has five times the chances of being accepted and published that a hand-written one has.

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